

Accessories

for

BELL & HOWELL FILMO

MOTION PICTURE
CAMERAS & PROJECTORS

16 mm. 8 mm.

WILLOUGHBYS

110 West 32nd Street

New York City

Lenses
Color Filters
Lens Accessories
Exposure Meters
Range Finders
Tripods
Lights
Title Outfits
Film Editing
Equipment
Cases
Projection Screens
Projection Lenses
Books

BELL & HOWELL COMPANY

1801-15 Larchmont Avenue . . . Chicago, Illinois

New York . . . Hollywood . . . London

FORM 5109

GE-9-38-3210

PRINTED IN U. S. A.

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Professional Results with Amateur Ease

WE SUGGEST that you retain this booklet for reference purposes. It not only contains complete and up-to-date data pertaining to FILMO accessories, but it also provides much valuable information on how to secure the various professional effects which you will wish to incorporate in your films.



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FOREWORD



THIS presentation of accessories for the user of 16 mm. or 8 mm. motion picture cameras and projectors is both a catalog and a helpful handbook. For it does not stop with picturing and describing the equipment which it offers for sale: it goes on to tell, in part at least, what the various classes of equipment contribute to the movie user's art, and to give suggestions as to how they should be used in order that their full potentialities may be reflected in the resulting pictures. More complete information is provided by our accessory instruction leaflets.

Many new accessory developments are revealed in this booklet: new lenses, color filters, and exposure meters, new lighting equipment, and new auxiliary camera equipment for advanced cinematography. New lower prices are quoted, in the accompanying price list, for such indispensables as projection screens and lamps, and film reels and cans. The user of 8 mm. film will find new accessories designed especially to meet his particular needs.

As is indicated by the table of contents on the next page, this booklet is arranged in sections, each devoted to a related group of units. A comprehensive index at the back of this booklet further facilitates locating any desired item or information.

Equipment identified by the names Filmo, Bell & Howell, or B&H is of Bell & Howell manufacture, built to the exacting Bell & Howell standards, those standards which have brought about such widespread preference of Bell & Howell products in the professional movie studios and laboratories as well as among discriminating amateurs the world over. Equipment not identified by the above mentioned trade names is distributed by Bell & Howell for other manufacturers, and the guarantees of such manufacturers, rather than that of Bell & Howell, apply to this equipment. An exception is Taylor-Hobson lenses, for which Bell & Howell accepts full responsibility.

BELL & HOWELL COMPANY

1801-15 Larchmont Ave., Chicago, Illinois

New York, 30 Rockefeller Plaza Hollywood, 716 North LaBrea Ave.

London, 13-14 Great Castle St.

Established 1907

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Filmo 16 mm. Cameras are described in a separate catalog, Filmo 16 mm. Projectors in another, and the Filmosound 16 mm. Sound-on-Film Projectors in a third. Filmo 8 mm. Cameras and Projectors are also covered by other descriptive matter. Any of this material will gladly be sent to you upon request.

LENSES

FOR FILMO CAMERAS

PROFESSIONAL FLEXIBILITY in Filmo Lens Equipment

FILMO Cameras, 16 mm. and 8 mm., are all so designed that additional lenses for special purposes can be interchanged instantly by the user, giving these cameras adaptability to all photographic conditions. The 16 mm. Filmo 70-D, with its three-lens revolving turret, offers the greatest of speed in shifting from one lens to another. But even on those Filmo models which do not provide a turret head, lenses may be interchanged in a few moments.

The 1-inch Taylor-Hobson Cooke F 2.7 lens, with which Filmo 16 mm. Cameras are now regularly equipped, is recognized

as the best general purpose lens for 16 mm. use. But for meeting special conditions, other lenses are required, such as the faster F 1.5 for work under adverse light conditions, telephoto lenses to secure "close-ups" of distant objects, or wide-angle lenses for close quarters.

Similarly, the 12½ mm. F 2.5 and F 3.5 universal focus lenses are ideal for all-around use on the Filmo 8 mm. Cameras for which they are standard equipment, but special purpose lenses are available as extra equipment.

Extra lenses for all Filmo Cameras are presented on the following pages.

SPEED LENSES and their uses



The Taylor-Hobson 1-inch F 1.5 lens, for 16 mm. Filmo Cameras

WHEN conditions call for a larger lens opening than provided by the standard lens, a "faster" lens is required. To meet such needs, your choice of two 1-inch F 1.5 speed lenses is available—the Taylor-Hobson and the lower-priced B&H Extol. These lenses are about 3¼ times

as fast as the F 2.7; that is, they permit 3¼ times the amount of light to enter the camera. Either may be used successfully in making interior scenes in daytime, provided the room is brightly sunlit, as well as for making good pictures in the shade, under cloudy skies, with artificial light indoors, or very late in the day when an F 2.7 lens would not pass sufficient light.

Speed lenses are especially in demand for taking movies in full natural color, as color film requires more light than black-and-white. Again, speed lenses are particularly necessary when taking slow motion movies, because speeding the camera up to 64, for instance, requires

(Continued on next page)

Speed Lenses (Continued)

opening the lens two stops to compensate for the increased shutter speed.

Speed lenses are designed to work best at or near full aperture opening. They

can be set at the smaller openings, but when such setting is required, it is better to use the F 2.7 lens. Therefore, we recommend speed lenses as extra rather than standard lenses.

WIDE ANGLE LENSES and their uses

ON 16 mm. cameras, the 1-inch lens gives the most satisfactory angle of view, that is, perspective, for general work. However, there are times when close quarters demand a lens which, from a given distance, will take in a greater area. This necessity is met by the Taylor-Hobson 15 mm. F 2.5 lens in universal or focusing mount and by the lower priced B&H Acura 15 mm. F 2.8 lens in focusing



The fine Taylor-Hobson 15 mm. F 2.5 focusing lens

mount (see listings on following pages). These lenses take in an area 40% wider and 40% higher than a 1-inch lens. And as they are often needed in places where illumination is not the strongest—indoors and in narrow streets—they have been given large working apertures. One of these wide-angle lenses will prove itself to be an accessory invaluable to any movie maker.

TELEPHOTO LENSES and their uses

TELEPHOTO lenses provide the movie maker with a tremendous variety of opportunities from which he is barred if equipped only with short focal length lenses. Like a telescope, telephoto lenses bring distant objects close. The 6-inch telephoto, for instance, has a magnifying power six times greater than the 1-inch lens. The 2-inch lens is particularly useful for intermediate distance shots; the 6-inch lens, for movies at great distances. The 3-inch and 4-inch lenses find a variety of

uses for subjects at in-between distances.

Telephoto lenses have other uses than filming objects at considerable distances. They permit getting dramatic, interesting, and instructive movies of small objects which, on the screen, will be magnified to many times their actual size. They also aid in getting candid close-ups of subjects which would not permit your close approach with a camera . . . of people, of birds, and of animals.

TAYLOR-HOBSON LENSES

TAYLOR-HOBSON lenses are designed and produced so as to give the movie maker lenses which will permit getting theater-quality pictures. Even at their maximum apertures, these lenses have a perfectly flat field of sharp definition extending to the corners of the film, and produce brilliant pictures which invite any degree of enlargement on the screen. Because of this virtue of Taylor-Hobson

lenses, and because of the all-around excellence of their design and workmanship, they predominate in the lists of standard equipment lenses and extra lenses for Filmo Cameras. Taylor-Hobson lenses, made in England by veterans of the art, have a world-wide reputation and use among professional cinematographers and large film producers, most of whom now use them exclusively.

T-H LENSES FOR FILMO 70 AND 141 CAMERAS

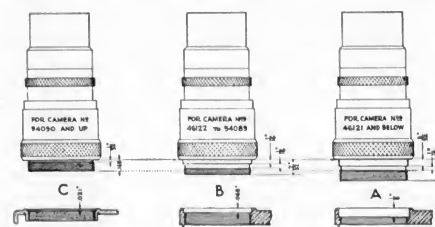
Code

15 mm. F 2.5 universal focus IBETP
15 mm. F 2.5 in focusing mount . . . IBETQ
(15 mm. lenses include finder unit for 70-A, B, or D, as ordered.)
1" F 2.7 universal focus IYLEO
1" F 2.7 in focusing mount IYLWU
1" F 1.5 in focusing mount IDPLY
2" F 3.5 in focusing mount IDBUB
3" F 4 in focusing mount IDBUC
4" F 4.5 in focusing mount IDBUE
6" F 5.5 in focusing mount IDBUG
6" F 4.5 in focusing mount IDBUF



When ordering, specify whether Type A, B, or C mount is required. See "Filmo 70 Lens Mounts", below. All Filmo 141 Cameras require Type C lens mount.

FILMO 70 LENS MOUNTS



ALL Filmo 70 Cameras bearing serial numbers greater than 54089, whether Model 70-A, B, or C, and including all Filmo 70-D Cameras, are threaded to take lenses with the Type C short thread mount. Previously sold lenses having Type A or Type B mounts may be cut down at the B&H factory for use on the 70-D turret.

Filmo 70 Cameras numbered 46121 and lower require the Type A mount, while those numbered 46122 to 54089 require lenses with the Type B mount.

VIEWFINDER OBJECTIVE UNITS

For Filmo 70 Cameras

If matching viewfinder eyepiece and objective lenses are wanted with 2" to 6" lenses (as when such lenses are ordered



for Filmo 70 Cameras not having the variable area viewfinder), specify this in ordering.

For Filmo 141 Cameras

With an extra lens for Filmo 141, a matching viewfinder objective unit should be ordered if the extra lens is of focal length different from the lens now on the camera. The filmo 141 viewfinder eyepiece is used with lenses of any focal length; only the objective need be changed.

Code

15 mm. viewfinder objective . . . YUBJE
20 mm. viewfinder objective . . . YUBKA
*1" viewfinder objective YUBLO
2" viewfinder objective YUBMY
3" viewfinder objective YUBHR
4" viewfinder objective YUBBC
6" viewfinder objective YUBDU

*Standard equipment on Filmo 141 Camera.

T-H LENSES FOR FILMO 121 AND 75 CAMERAS

THE Taylor-Hobson lenses listed here for Filmo 121 and 75 Cameras are of the same high quality as those for Filmo 70 Cameras, described on the preceding pages. Each of the following lenses is especially mounted for use in either of these two models.

	Code
1" F 2.7 universal focus.....	IYLIN
1" F 2.7 in focusing mount.....	IYLTA
1" F 1.5 in focusing mount.....	GLIMF
2" F 3.5 in focusing mount.....	GLIMB
3" F 4 in focusing mount.....	GLIMC
4" F 4.5 in focusing mount.....	GLIMD

T-H LENSES FOR FILMO 8 MM. CAMERAS

THE following Taylor-Hobson lenses are mounted to fit all Filmo 8 mm. Cameras. They are instantly interchangeable with the 12½ mm. (½") lenses which are standard equipment on these cameras. Masks on the Filmo 8 viewfinder match the fields of the 1-inch and 1½-inch lenses. The 1-inch lens, of course, gives twice the magnification of the 12½ mm., and the 1½-inch gives three times the magnification. In other words, on an 8 mm. camera a 1-inch lens corresponds to a 2-inch telephoto on a 16 mm. camera, while the 1½-inch corresponds to a 3-inch telephoto.

On special order, 2", 3", and 4" Taylor-Hobson lenses, as listed for Filmo 70 Cameras, may be had mounted for Filmo 8 mm. Cameras.



1" F 1.5 focusing 1" F 2.7 universal 1" F 2.7 focusing 1½" F 3.5 focusing

	Code
1" F 2.7 universal focus.....	TACUM
1" F 2.7 in focusing mount.....	TACFO
1" F 1.5 in focusing mount.....	TACSA
1½" F 3.5 in focusing mount.....	TACTU

LENS ADAPTATIONS

Manufacturer of lens	Camera for which lens was originally mounted	Camera to which lens is to be adapted	Cost of adaptation at B&H factory or branch office
Taylor-Hobson	70	75 or 121	See Price List
Taylor-Hobson	70	127 or 134	See Price List
Other than Taylor-Hobson	70	127 or 134	See Price List
Taylor-Hobson	75 or 121	127 or 134	Cannot be adapted
Other than Taylor-Hobson	75 or 121	127 or 134	Cannot be adapted
Taylor-Hobson or Other	Not B&H	Any Model Filmo	Subject to estimate if adaptation is possible

(Model 127 is the Filmo Straight Eight Camera; Model 134 is the Filmo Double Eight.)

BELL & HOWELL LENSES

FOR those Filmo Camera users who want special purpose lenses of good quality but at prices lower than those of Taylor-Hobson lenses, Bell & Howell presents the new series of lenses listed below. These lenses are excelled only by the imported Taylor-Hobson lenses. They offer a high degree of color correction, and produce fine, sharp pictures on color film as well as on black-and-white film.



1" F 1.5 B&H Extol 2" F 2.8 B&H Acura 3" F 2.8 B&H Acura

B&H Lenses for Filmo 70 and 141 Cameras

15 mm. F 2.8 Acura in focusing mount.....	Code BELBR
1" F 1.5 Extol in focusing mount.....	BELAB
1" F 1.9 Lumax in focusing mount.....	IDLUX
2" F 2.8 Acura in focusing mount.....	BELCN
3" F 2.8 Acura in focusing mount.....	BELDP
4" F 2.8 Acura in focusing mount.....	BELFO

B&H Lenses for Filmo 121 and 75 Cameras

1" F 1.5 Extol in focusing mount.....	BELHT
2" F 2.8 Acura in focusing mount.....	BELJN
3" F 2.8 Acura in focusing mount.....	BELKZ
4" F 2.8 Acura in focusing mount.....	BELMX

B&H Lenses for Filmo 8 mm. Cameras

12½ mm. (½") F 2.5 Anpax in focusing mount.....	BELGS
1½" F 3.5 Telate in focusing mount.....	TELAT

LENS COMBINATIONS

ANY Taylor-Hobson lens listed on page 5 may be used upon the Filmo 70-D turret head, and fine combinations for every type of work may be mounted simultaneously. However, certain combinations cannot be used together because of interference with the field of the wider angle lenses. This chart specifies which lenses may be used together without interference.

Shortest lens on turret	Lenses which may be used on 70-D turret with shorter focus lenses listed at left					
15 mm.	1"	2"				
20 mm.	1"	2"	3"	*4"		
1"		2"	3"	4"		
2"			3"	4"	6" F 5.5	6" F 4.5
3"				4"	6" F 5.5	6" F 4.5

*Modifications necessary to avoid interference.

COLOR FILTERS

FOR FILMO CAMERA LENSES

WHY COLOR FILTERS ARE USED

COLOR filters are of major importance to the camera operator who strives for real beauty in his black-and-white films. Of the seven colors of the spectrum—violet, indigo, blue, green, yellow, orange, and red—yellow appears most brilliant to the eye. The green, blue and violet on one side, and the orange and red on the other, lose brilliance according to their distance in the spectrum from yellow. Orange and red appear more brilliant to the eye than green and blue.

If the light-sensitive film emulsion could "see" colors in the same relative brilliancy as does the eye, the resulting pictures would be true black-and-white renditions of the subjects. However, the film emulsion, except in the case of super-sensitive panchromatic film, *does not* "see" the colors as does the eye. To the emulsion, the blue and violet are the most brilliant, while the red, orange, and yellow are not "seen" brilliantly, and photograph as dark gray or black.

In order, then, to get a true photographic reproduction of what the eye sees, it is necessary to reduce the amount of blue light that reaches the film, in this way permitting an exposure sufficiently great to record the red, orange, and yellow rays in more nearly their correct values.

Amber Filters

This correction is the function of color filters which, for ordinary purposes, are yellow or amber in color. An amber color filter holds back a portion of the blue light, making blue photograph darker. The greater exposure given when a filter is used permits the red to be photo-

graphed lighter. Intermediate colors in the spectrum are correspondingly "corrected."

The improvement in the resulting pictures is obvious. White clouds stand out against grey skies. The fine details of highlight and shadow are seen in water and snow scenes. Yellow flowers stand out light against their foliage. In short, the pictures portray their subjects faithfully and beautifully.

Use an amber filter with orthochromatic film to darken skies and water for contrast with white clouds, boats, and spray; with panchromatic film to reduce the blue sensitivity so that a normal color rendition will result. Use it also to penetrate the blue haze in distant scenes.

Red Filter

The red filter holds back the violet, blue, green, and some of the yellow light, transmitting to the film the red rays and a little yellow and orange. Use it with panchromatic or super-sensitive panchromatic film to get very dark sky or water; use it with these films, shooting directly into a low sun, preferably over a body of water, to obtain startling "moonlight" effects; use it to bring snow-capped peaks in sharp contrast against a dark sky. Never use it with orthochromatic film.

Green Filter

The green filter holds back red, orange, and some blue rays, but registers the green very well and also a little blue and yellow. Use it when you are shooting a landscape of green trees, grass, bushes,

etc. It will pick out the different shades of green and record them in different shades of gray.

Neutral Density Filters

The neutral density filters are solely for use in reducing the light when the lens cannot be stopped down far enough to prevent over-exposure.

Kodachrome Haze Filter

The Kodachrome haze filters are for use on distant scenes with Kodachrome film only. Their function is to prevent color values of distant objects from being given an excessively bluish cast.

Filter Factors

B&H filters are named according to their "factors"—that is, according to the increase in exposure necessitated by their use for average subjects under average light conditions. Thus the user may tell at a glance just how to modify the normal exposure when shooting through a B&H filter. For instance, a B&H 2x filter requires twice the normal exposure and a B&H 4x requires four times the normal exposure. Furthermore, the B&H filter factors are preceded by the symbol P or S, P indicating that the stated factor is for panchromatic film, S that the factor is for supersensitive panchromatic.

No factor is stated for the red filter, for the extent to which the exposure must be increased depends upon the color of the subject and upon the yellow and red content of the light. The more red



B & H Color Filters

and yellow the subject and the light, the less modification is necessary. At midday, with the sun overhead, sunlight contains the least red rays, so the filter factor would be higher at noon than it would in the morning or afternoon. We suggest you start experimenting with the red filter considering its factor to be from P-6x to P-8x.

Superior Filters

Some color filters are made by cementing a sheet of dyed gelatin between two thin pieces of clear optical glass. Others are made by dyeing the glass itself. B&H filters are of the latter type. These are recommended because of their greater stability and resistance to atmospheric conditions.

B&H filters are attached to Filmo Camera lenses by screwing them into the lenses—behind, into, or in place of the sunshade, according to the design of the lens in question.

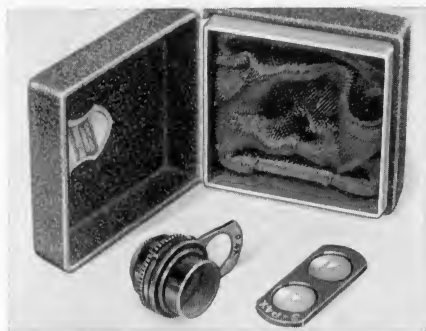
COLOR FILTERS for Filmo 8 mm. Camera Lenses

Lens for which filter is mounted	P-2x amber	P-4x amber	S&P red	S&P-4x green	Haze (for Kodachrome only)
	Code	Code	Code	Code	Code
12½ mm. F 2.5	TOLMY	KOYIF	KOYBO	KOYCM	KOYAL
12½ mm. F 3.5	CLOBA	CLOCR	CLODE	CLOGN	KODWA
1-inch F 2.7	GRYKU	GRYKW	GRYKX	GRYKY	GRYKZ
Taylor-Hobson 1½-inch F 3.5	CAREL	CACEU	GYATC	GYATE	GYATF
B&H Telate 1½-inch F 3.5	GYATJ	GYATK	GYATL	GYATM	GYATO

COLOR FILTERS for Taylor-Hobson Lenses
for Filmo 16 mm. Cameras

<i>Lens for which filter is mounted</i>	<i>P-2x amber</i>	<i>P-4x amber</i>	<i>S & P red</i>	<i>S & P 4x green</i>	<i>Haze (for Koda- chrome only)</i>	<i>S-2x neutral density</i>	<i>S-4x neutral density</i>
<i>Code</i>	<i>Code</i>	<i>Code</i>	<i>Code</i>	<i>Code</i>	<i>Code</i>	<i>Code</i>	<i>Code</i>
15 mm. F 2.5.....	CACOV	CACEF	GRYKC	GRYKE	KODXU		GRYKG
1-inch F 2.7.....	GRYKU	GRYKW	GRYKX	GRYKY	GRYKZ	GYATA	GYATB
1-inch and 20 mm. F 3.5 (also fits 12½ mm. F 3.5 for Filmo 8).....	CLOBA	CLOCK	CLODE	CLOGN	KOLWA	CLOFH	CLOJL
1-inch F 1.5 for Filmo 70.	ESCNC	CACEG	GRYKH	GRYKJ	KODYO	GRYKK	GRYKL
1-inch F 1.5 for Filmos 75, 121, and 8 mm.....	GRYKM	GRYKO	GRYKP	GRYKR	KODZE	GRYKS	
1-inch F 1.8 adapted for Kodacolor — for Filmo 70.....	CAKOE	CACEH	GRYUO	GRYUP	GRYUR		
1-inch F 1.8 adapted for Kodacolor — for Filmo 75 and 121.....	CARAD	CACET	GRYUW	GRYUX	GRYUY	GRYUZ	GYLMA
2-inch F 3.5.....	CADOI	CACEK	GYATS	GYATT	KEOBO		
3-inch F 4 and 4-inch F 4.5.....	CADOK	CACEL	GYATX	GYATY	KOECM	GYATZ	GYRUA
3¾-inch F 3.3.....	CACNO	CACEM	GRYUJ	GRYUK	KOEFU		
6-inch F 5.5.....	IDFIN	CACEP	GRYUE	GRYUF	KOEHN		
6-inch F 4.5.....	CACRS	CACEO	GRYUA	GRYUB	KOEJR	GRYUC	GRYUD

B&H DUPLEX FILTERS



THE B&H Duplex Filter Holder and two-filter slides provide a convenient, economical means for employing a diversity of color filters with the 1-inch F 2.7 or F 3.5 Taylor-Hobson universal focus or focusing mount lenses on either 16 mm.

or 8 mm. cameras, or the 12½ mm. F 3.5 lens on 8 mm. cameras. The Holder may be left screwed into the lens at all times, ready to take any one of the filter slide mounts. This filter set should not be used on 16 mm. cameras with 20 mm. lenses, as it will vignette the picture corners slightly.

<i>Code</i>
B&H Duplex Filter Holder with P-2x, P-4x, Green, and Red filters, and box, as pictured....CAHOL
B&H Duplex Filter Holder only...GYLME
P-2x and P-4x amber filters in one slide mount.....CEKAB
S&P-4x green filter and S&P red filter in one slide mount....CEKCY
S-2x and S-4x neutral density filters in one slide mount.....CEKER

EXPOSURE METERS,
RANGE FINDERS,
and OTHER LENS ACCESSORIES

EXPOSURE IS ALL-IMPORTANT

THE science of making and using photographic film is an exact one. From the manufacture of film through to its processing, it is possible to control results with mathematical precision. The sum total of this train of processes is finally disclosed on your projection screen. If the picture is too dark, too light, hazy, muddy, indistinct, then somewhere there has been a departure from the scientific standards which have been set up through years of experiment and practice.

Manufacturing and processing standards are high and exact. There are few failures. Therefore, if extreme care is taken to load and unload the film properly, we

reduce most of the chances for failure to one process—the setting of your camera lens. Correct lens setting is even more necessary with color film than with black-and-white, because errors affect color rendition.

The character of film emulsion being exactly determined, it remains only for the movie maker to let just the right amount of light fall upon it to achieve perfect exposure. This is accomplished by the use of an exposure meter, which measures the intensity of the light reflected from the object to be photographed, and automatically indicates the lens setting which will admit just the right amount of light.

FOCUSING THE LENS

MOST of the extra and optional lenses for Filmo Cameras are in focusing mount, which means that they may be set for the distance from camera to subject. Focusing mount lenses have a greater range of utility, particularly for scenes from short distances, than universal focus lenses. But, of course, their focusing scales must be correctly set for each scene.

The most exact and most convenient method of obtaining sharp focus is by direct observation through the lens itself. This is made possible by the Critical Focuser, which can be built into any Filmo 70-D Camera.

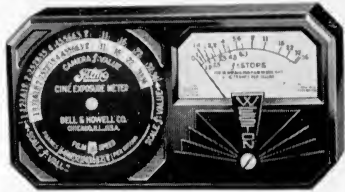
Another method is to measure the dis-

tance and set the lens, which is scaled for sharp focus, at the proper mark.

The familiar triangle of trigonometry, by the study of which we can determine the extent of great distances without having actually to measure those distances, forms the basis for determining distances with those distance meters which employ two lenses spaced somewhat apart but in the same plane. These lenses form the base of the triangle, while the object to be photographed forms the apex. Such meters, when aligned properly with the photographic object, give the distance to that object on a convenient scale. The lens is then set accordingly.

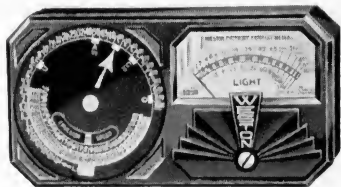
WESTON EXPOSURE METERS

THE Weston Meters are now made in four models, as described below. All are entirely automatic—the human element is eliminated. A batteryless photonic cell gauges the light and actuates the pointer which indicates the correct exposure. Pocket-fitting and furnished with silk neck cords, these meters are easily carried.



MODEL 650—For Filmos

THE pointer on this model indicates correct F stops for Filmo 70 Cameras (204° shutter) when used at normal speed and with regular panchromatic film or other film of equal speed. Convenient dials provide for converting the dial reading for any other film speed and for any camera speed from 8 to 64 frames per second, as well as for cameras with other than 204° shutters. Light reaches the photonic cell from approximately the same angle as is included by a 1-inch lens on a 16 mm. camera and by a 12½ mm. lens on an 8 mm. camera. Code WESOM.



MODEL 650—Universal

THIS model is designed primarily for use with still cameras, but can be used with movie cameras, too. It is similar to Model 650 for Filmos except that (1) its light entrance angle is about 60°, corresponding with that of still camera lenses, and (2) the pointer dial is calibrated in

an arbitrary scale, readings from which are converted into lens stops and shutter speeds by the interpolation dials. Code WESTN.



MODEL 819—For Movie Cameras

CALIBRATED for use with motion picture cameras exclusively. The light acceptance angle is approximately that of the regular motion picture camera lenses. The dials on the left may be set for film emulsion speed and for camera shutter and operating speeds, after which no manipulation is required unless there is a change in one of those three factors. The pointer moves over a "relative brightness" scale. Corresponding F stops are read directly from the dial at the left. Code WESME.

Case for 650 or 819 meters, as shown, Code WESCA.

JUNIOR, MODEL 850

AN ECONOMY model for use with both still and movie cameras, Model 850 is as small as a cigarette package. The pointer gives light readings on a relative brightness scale. Conversion to F stops and shutter speeds for any emulsion speed is quick and easy with the externally controlled interpolation dials. Code WESJU.



CIRCULAR EXPOSURE CHART

The circular exposure chart is supplied with every Filmo 70 or 75 Camera. Correct exposures for all classes of outdoor subjects, all degrees of light intensity, for the time of day, and for summer and



winter, are easily ascertained. No calculations are required. The chart is made of durable celluloid.

Code

Circular Exposure Chart for Filmo

70 Cameras MISCH

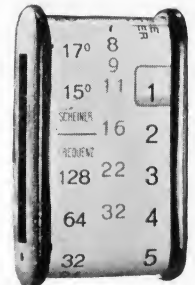
Circular Exposure Chart for Filmo

75 Cameras MISCC

LEUDI EXPOSURE METER

ALTHOUGH so small (1½ by 1 by 7/16 inches) that it can be carried in a vest pocket, and although of remarkable simplicity, the inexpensive Leudi Meter gives very accurate exposure guidance. It covers the full range of cine camera exposures from F 1.5 to F 32, and gives direct readings, under indoor and the various outdoor lights, for all camera

speeds. Readings are for film of speed rating 23° Scheiner. Interpolation for other film speeds from 15° to 29° is provided for. Leudi Exposure Meter, with case, Code LEUDI.



B&H CRITICAL FOCUSER for Filmo 70-D



Critical Focuser eyepiece, on the side of the turret head. The 1" F 2.7 lens is shown in position for focusing

Through the eyepiece on the side of the turret head, the central portion of the subject to be photographed is seen—magnified 15 diameters. The Focuser is in no sense a "viewfinder." To embrace the entire scene to be photographed would be to sacrifice the magnification necessary to critical focusing. The field covered by the Focuser is, however, ample to permit focusing.

THE Critical Focuser, an integral part of the Filmo 70-DA Camera and an accessory which can be applied to any Filmo 70-D Camera, permits critical focusing of lenses of any focal length.

The lens focusing scale is turned until the subject is sharply focused. Then the turret head is revolved to place the lens again in photographing position, and the scene is filmed with assurance that it is in needle-sharp focus.

Critical Focuser, including installation at B&H factory on purchaser's Filmo 70-D, Code FABAJ.

BEE BEE DISTANCE METER

AN INEXPENSIVE distance meter offering a fair degree of accuracy. Calibrated from 2 feet to 100 feet and infinity.

Built into a sturdy metal case, nickel plated. Bee Bee Distance Meter, Code GLUAC.

GOERZ REFLEX FOCUSER



inches, causing a corresponding increase in the magnifying power of the lens and making it possible to focus the lens on objects at very short distances. Thus such interesting subjects as small insects may be made to fill the motion picture screen.

The Goerz unit includes a movable prism which may be interposed between lens and aperture to project an image of the entire subject field, magnified ten times, onto a ground glass screen in the viewing tube set at a right angle to the Focuser barrel. Approximate focus is achieved by sighting through the eyepiece while moving camera or subject backward or forward. Then critical focusing is done with the lens focusing mount. Before filming the scene, the prism is withdrawn.

The Goerz Reflex Focuser is used, too, for regular telephoto lens work, employing special lenses with mounts 1.38 inches shorter than normal so that the Focuser does not alter the lens focal length.

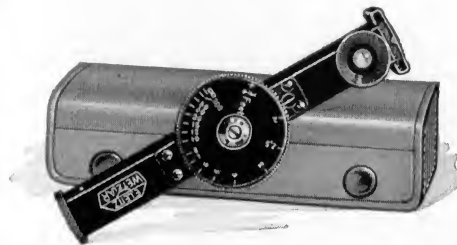
Goerz Reflex Focuser, *Code* LEMGE.

Etching the ground glass to show the field included by Filmo 8 mm. Cameras, *Code* GREML.

LEITZ DISTANCE METER

THE Leitz Meter is constructed with the accuracy of high grade scientific instruments, and is beautifully finished in black enamel. Distance is determined by aligning the image in a small clear circle with a green colored image. The distance in feet is then read on the dial.

Leitz Distance Meter with sole leather case, *Code* CARTY.



FILMO PORTRAIT ATTACHMENTS

THE Filmo Portrait Attachments permit filming sharply focused close-ups, portraits, and titles with the 1" F 2.7, 1" F 3.5, and 20 mm. F 3.5 universal focus lenses. There are two



models, 3-foot and 4-foot. Each is to be used at the specified distance from the subject, being screwed into the lens in place of the sunshade. The 4-foot model is best for portraits of people.

Code

Filmo Portrait Attachment, 3-foot IDOYR
Filmo Portrait Attachment, 4-foot WUYCQ

B&H LENS CLEANING KIT

SHARP, brilliant, clear-cut pictures cannot be made with a lens which is dusty, finger-marked, or covered with a smoky film. Nor can lenses be cleansed of such foreign matter, with freedom from harmful results, with any convenient brush, cloth, or cleaning fluid. The nature of optical glass is such that extreme care must be used to prevent abrasion and ruinous chemical reactions. The B&H Lens Cleaning Kit provides the proper materials for the care of photo-



graphic lenses. This scientifically developed outfit consists of: 2 oz. bottle of lens cleaning fluid; special lens cleaning tissue; special handkerchief linen, and camel's hair brush.

Code

B & H Lens Cleaning
Kit, complete MISUI

REPLACEMENT ITEMS

B & H Lens Cleaning

Fluid, 2-oz. bottle MISUE

B&H Special Handkerchief Linen MISUC

B&H Camel's Hair Brush MISUI

FILMO LENS CLEANING TISSUE

THIS tissue, supplied in convenient book form, facilitates cleaning lenses of dust and lint which may have settled, and removing smudge marks caused by finger contacts. It assures cleaning without

scratching or damaging the polished glass surface.

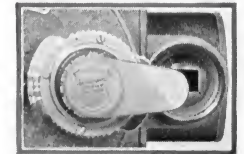
Code

4x4-inch sheets, per book MISTI

5x6-inch sheets, per book MISTS

RUBBER LENS CAPS

PROTECTIVE rubber lens caps are regularly furnished with new Filmo lenses. Tongued caps (illustrated) are visible through the viewfinder, reminding the operator to remove the cap before shooting. Round caps do not have this tongue.



Inside Diameter	Type	Taylor-Hobson Lenses Fitted	Code
1 1/2"	Round	12 1/2 mm. F 2.5	LEKRU
1 5/8"	Tongued	20 mm. F 3.5 1" F 3.5	LECAU
1 1/4"	Round	1" F 1.8, 2A, for Filmos 75, 121 1" F 2.7 1 1/2" F 3.5	LECAT
7/8"	Tongued	15 mm. F 2.5 Universal 1" F 1.5 for Filmos 75, 121 1" F 1.8, 2A, for Filmo 70 1" F 1.8, 4A, for Filmos 75, 121 2" F 3.5 for Filmo 70	LECAV
1 3/4"	Tongued	1" F 1.5 for Filmo 70	LECAN
1 1/8"	Tongued	1" F 1.3 for Filmo 70 1" F 1.8, 4A, for Filmo 70 3" F 4 4" F 4.5	LECAE
1 5/8"	Round	15 mm. F 2.5 focusing 6" F 5.5	LECAC
1 5/8"	Round	6" F 4.5	LECAB
1 3/4"	Round	3 3/4" F 3.3	LECAD

TRIPODS

FOR FILMO CAMERAS

WHEN AND WHY TO USE A TRIPOD

IN HIS enthusiasm in making his first motion picture, the beginner, conscious that he is about to use a new medium of picturization, frequently forgets the fundamentals of photography. Cautioned always to hold his camera steady in "still" photography, he feels that motion picture photography removes this restraint and that he may move his movie camera about at will. That this is an erroneous idea is too often discovered only when the first reel of film is first projected.

It is vitally important that the camera be held steady in motion picture photography as well as in still photography. A motion picture is merely a series of still pictures, and is subject to the same blurring result of camera movement as occurs in "still" photography. Not only that, but if the movie camera is unsteady, objects in the scene jump about on the screen and true *subject motion* suffers in comparison. The slightest tremor of the camera is emphasized into damaging proportions by the vast magnification which

is involved in projecting the pictures.

The longer the focal length of the photographic lens, the more harm camera movement will cause. For instance, a 6-inch lens has a vertical angle of view of only 2° 43'. Obviously a mere quiver of the camera will result in quite a jump of the picture on the screen. Therefore the advice—always use a steady tripod with telephoto lenses, and to get the steadiest pictures with *any* lens.

This advice against camera movement does not mean that the camera should under no circumstances move while a scene is being filmed. There are times when *slow, steady* panorama and tilting scenes are appropriate. But they demand a smooth, even camera movement just as emphatically as ordinary shots demand perfect steadiness. The required perfection of movement can be secured only by the use of a rigid tripod with a fine pan and tilt head, such as the B&H Filmo All-Metal Tripod described below.

B & H FILMO ALL-METAL TRIPOD

THE B&H Filmo All-Metal Tripod is of unrivaled light weight and compactness for a tripod of its quality and utility. It can be quickly set up and taken down with an absolute minimum of operations. It is perfectly rigid and steady, and is so designed and built that these essential features will be retained through a long, strenuous life.

The legs of this tripod are of two tele-

scoping sections. Any leg length from 30 to 53 inches may be obtained simply by a twist at the spur to release the lock, a pull to draw the leg out to the desired length, and another twist to set the lock—the work of a few seconds. Three-way leg chains are a safety feature.

The head provides for either independent or combined panoraming and tilting movements, which are guided by a con-

B & H FILMO ALL-METAL TRIPOD—Continued



B&H Filmo All-Metal Tripod partly extended, with a Filmo 70-D Camera mounted upon it. Inset, a close-up of the B&H Tripod head



The zipper type case for the B&H Filmo Tripod. Of dark brown leather, with convenient handle and shoulder strap

venient, removable handle. The panning movement may be locked when a tilting movement only is desired, and vice versa, and both movements may be locked at once when no camera movement is desired. For the panning movement, a thumb screw provides any desired degree

of friction, making for the ultimate in smooth, even panning.

A distinctive feature is an automatic tilting counter-balance, adjusted to the torque of the mounted Filmo 70 Camera, which partially relieves the operator of the camera's weight and makes it very easy to obtain a smooth, slow, tilting movement. This is also a safety feature—the spring counter-balance tending to prevent the camera from accidentally tilting forward and throwing the tripod off balance. A small spirit level on the head facilitates setting up properly.

Precise construction, and design which automatically compensates for wear, insure not only smooth action but absolute, constant rigidity. The head is dustproof. The spurs or feet are so snugly fitted and so well protected by internal felt washers that sand and grit cannot possibly enter. Rubber tips are provided for use on the feet when the tripod is used on smooth, hard surfaces. This tripod may be used for any 8 mm., 16 mm., or 35 mm. motion picture camera or for any still camera.

WEIGHTS AND MEASUREMENTS

Weight	4½ lbs.
Folded length over all	33 in.
Maximum diameter of head	2½ in.
Maximum length including head	56¼ in.

LISTING Code

B&H Filmo Tripod, brown finish ..	CAPEY
B&H Filmo Tripod, black finish ..	CAMLU
Brown leather case for B&H Tripod	CAMCE

FILMO POCKET TRIPOD

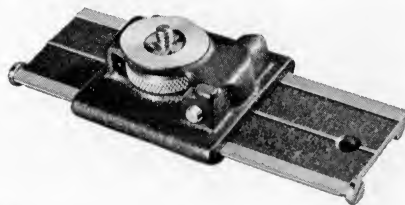


The Filmo Pocket Tripod may be used to support any Filmo Camera. It is only 4" in diameter, slips easily into a

pocket or camera case, and fills many of the functions of the standing tripod.

Filmo Pocket Tripod, Code CAMIA.

B & H FOCUSING ALIGNMENT GAUGE

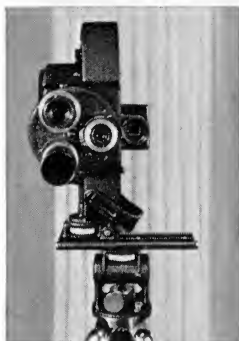


THE Bell & Howell Focusing Alignment Gauge attaches to the top of any tripod by means of the regular screw, and the Filmo 70 camera then attaches in like manner to the Gauge. The camera slides on a precisely machined bed, permitting view-finding and critical focusing at the exact lens aperture position.

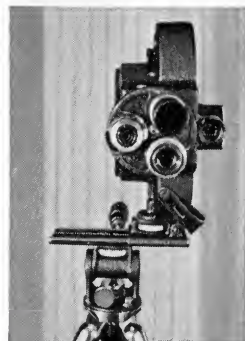
The illustrations show the camera in the three positions and make clear the facility with which the Gauge accurately compensates for the offsetting of the viewfinder and the critical focuser from the aperture position. The Gauge is of especial value to those who do critical close-up work, and to those who film their own titles. It is very similar to the unit made by Bell & Howell for their professional cameras and tripods.

Code

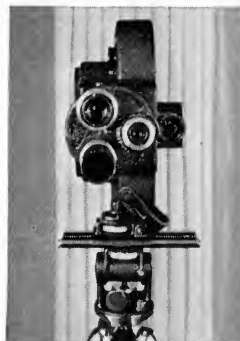
B&H Focusing Alignment Gauge,
brown finish CARYO
B&H Focusing Alignment Gauge,
black finish CAMIB



Focusing Alignment Gauge in position for view-finding



Focusing Alignment Gauge in position for focusing



Focusing Alignment Gauge in position for filming

DA-LITE UNIPOD Number 1

THE Da-Lite Unipod No. 1 is both a convenient camera support and a neat, attractive, light-weight walking stick. Its length is adjustable to bring the camera to the user's eye. It collapses with a single twist. The material is aluminum; the finish is black. Da-Lite Unipod No. 1, Code SANGO.



DA-LITE UNIPOD Number 2

THE Da-Lite Unipod No. 2 is supported by means of a strap around the user's neck, as illustrated, rather than being rested upon the ground. Extended, it is 17½ inches long; collapsed, 11 inches. Weighing only 10 ounces, it is easy to carry. It is finished in black. Da-Lite Unipod No. 2, Code SANUL.



LIGHTING EQUIPMENT

FOR INDOOR MOVIES

TAKE MOVIES *INDOORS*, TOO

MANY of the scenes most desired for our home movie films can best (or only) be taken indoors. The movie maker who lets a now groundless mental hazard restrain him from filming indoors is needlessly restricting himself, and unnecessarily permitting his films to fall far short of being the complete family records that they should be.

Today you can easily, and with an additional investment of only a few dollars, film baby in his bath, the children absorbed in their favorite indoor pastimes and at their parties, mother at her work and recreation, father's evening with his hobby or his paper, friends who drop in, and all the other incidents of home life without which no family movie can be complete and fully satisfying.

In taking movies indoors, there are two major considerations:

1. That there is sufficient light.
2. That the light sources are so placed as to illuminate the subject pleasingly.

The table below will give you a good working guide as to the amount of light needed for black-and-white movie making. This table is based upon the lamps being in proper photographic reflectors, such as those presented upon the following pages. If some daylight is admitted through windows, less lamps will be needed. Without photographic reflectors much of the illumination is lost, and as many as three or four times as many lamps may be needed. Not more than five No. 1 or three No. 2 Photoflood lamps should be used on one circuit, or it may be overloaded.

Illumination Guide for Photoflood Lamps in Photographic Reflectors

Number of No. 1 Photoflood Lamps in Reflectors	Average distance from lamp to subject						
	Lens at F 1.5 or F 1.8		Lens at F 2.5 or F 2.7			Lens at F 3.5	
	Panchro. Film	Superpan. Film	Filmopan Film	Panchro. Film	Superpan. Film	Panchro. Film	Superpan. Film
1	4'	6'	2'	3'	5'	2'	3'
2	6'	10'	4'	5'	8'	4'	5'
4	8'	15'	5'	7'	12'	5'	8'
6	10'	20'	6'	8'	15'	6'	10'
8	15'	25'	8'	10'	18'	8'	12'

The above table is based upon the following assumptions:

1. That the ceiling is white or very light, and the walls medium toned.
2. That no daylight falls upon the subject.
3. That the subjects are clothed in medium tones, neither white nor very dark.

Take Movies Indoors, Too (Continued)

Thought should be given to the placing of the lights, as merely getting enough light on the subject will not necessarily produce a pleasing picture. Full front lighting gives flat pictures. Roundness and depth are obtained by placing the lights toward the sides of the subject, with stronger illumination on one side than on the other (accomplished with two lights, or by placing the light on one side closer than that on the other). A light above and behind the subject will provide back-lighting, lining the subject with a high-light and thus making it stand out from the background. Most of the lights should be somewhat higher than the subject if a natural effect is desired.

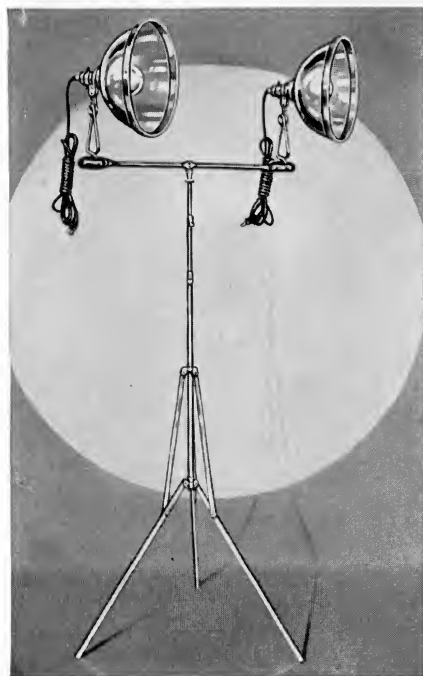
Avoid letting rays direct from the lights, or reflected from window panes or mir-

rors, shine into the lens, for they will cause white flares on your pictures. When you can't shift the lights to avoid such reflections, shield them from the lens with some object *outside* the field of the camera. Opening a window or moving a mirror is the easiest way to eliminate reflections from these surfaces. You can see these "hot spots" through the camera viewfinder. Dispose of them before you shoot the scene.

The foregoing advice all pertains to black-and-white movies. If interested in taking Kodachrome movies (indoors and out), Bell & Howell's Technical Bulletin on this subject will be decidedly helpful. It is available free upon request.

Try your hand at indoor movie making, and you'll never again feel that movie making is solely an outdoor hobby.

FILMOLITE PHOTOFLOOD REFLECTORS



FILMOLITE Photoflood Reflectors, for taking pictures indoors with the inexpensive No. 1 or No. 2 photoflood bulbs, are designed especially to meet the needs of the personal movie maker. The angle of the light beam emanating from these reflectors is ideally suited for use with the lenses regularly supplied with Filmo Cameras. Illumination is uniform, free from any suggestion of a "hot spot." Photoflood bulbs are several times as effective when used in these reflectors as when used without proper photographic reflectors.

Convenience and versatility are attractive features of the Filmolite Reflectors. The strong universal spring clamp permits attaching the reflectors to chairs, tables, window sills, and other supports found in the home, as well as to the cross arm on the tripod stand. The swivel mount between clamp and reflector permits tilting and turning over a wide range. The units are so light



and compact that they may also be used in the hand, when desired. A minimum of space is required for their storage when they are not in use.

Specifications

Diameter of reflector 10 inches
Weight of single reflector unit complete 1 pound
Weight of tripod with cross arm . . . 2½ pounds
Maximum height of cross arm, about . . 7 feet

Listings (bulbs not included) Code

Filmolite Photoflood Reflector complete with hand clamp, socket, switch, and 9-foot cord (as illustrated at left) . . REFLA
Filmolite Tripod Stand with cross arm and two complete reflector units as illustrated on preceding page REFTCO
Filmolite Tripod Stand with cross arm . REFTI

CORRUGATED REFLECTOR

THIS reflector has a corrugated surface, with a matte aluminum finish. 10-inch diameter. Takes No. 1 photoflood or photoflash lamps. Has push button socket, cord, and hand clamp. Code LICNP.

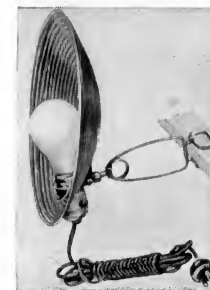


PHOTO FLARES

WHERE electric power is not available, movies may be taken outdoors at night by the light of photo flares. Many are the interesting night scenes which the amateur can film by the use of flares—picnics, beach parties, and evenings at the summer camp, to say nothing of the many after-dark scenes which scenarios may call for. The Meteor Photo Flares listed below are perfectly safe. They cannot ignite until the long fuse is lighted.

PHOTOFLOOD LAMP BULBS

Code
No. 1 Photoflood Lamp, standard base LICFE
No. 2 Photoflood Lamp, standard base ROFAX
No. 4 Photoflood Lamp, mogul base LEPEX

Code
½ minute MIRAB
1 minute MIRAC
2 minute MIRAD
3 minute MIRAF
4 minute MIRAC

Also available fitted for electrical ignition.

Data on Photoflood Lamps

Property	No. 1 Photoflood	No. 2 Photoflood	No. 4 Photoflood
Life	2 Hours	6 Hours	10 Hours
Electric Current Required	2.17 amperes on 115 volts	4.35 amperes on 115 volts	8.70 amperes on 115 volts
Intensity of Illumination	8,750 lumens	17,000 lumens	33,500 lumens
Approximate Illumination Equivalent	750 watts	1,500 watts	2,500 watts
Base	Standard	Standard	Mogul

MISCELLANEOUS ACCESSORIES

FOR FILMO CAMERAS

AUXILIARY CAMERA EQUIPMENT

for advanced cinematography

EXTERNAL MAGAZINES

ANY Filmo 70 Camera may have its film capacity increased to 200 or 400 feet by adapting it to use external magazines of these capacities. This does not interfere with the alternate use of the camera by the internal loading of 100-foot spools. Adaptation for magazines includes all necessary work on the camera, pulley drive and spring belt, and the fitting of an offset prism onto the viewfinder eyepiece to permit using the viewfinder without interference from the magazine. To operate the camera with an external magazine, power must come from either the hand crank or an electric motor.

HAND CRANK

FILMO 70 Cameras may be adapted to use a hand crank. This permits continuing a scene after the spring motor has run down. The camera governor controls the speed accurately—the operator merely cranks to the maximum speed permitted by his pre-setting of the speed control dial. For lap dissolves the film may be moved backward with the hand crank—to the extent that the 24-foot-

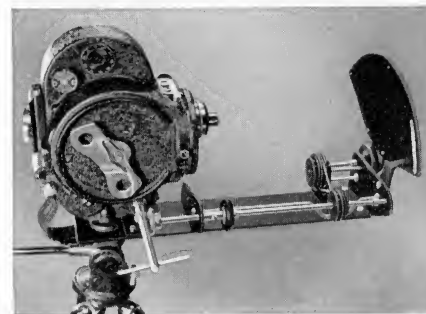
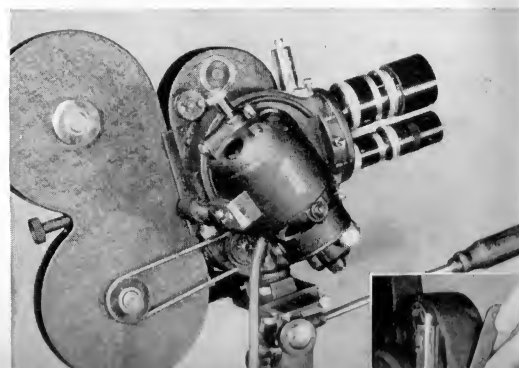
capacity spring is unwound to begin with—if the film is taken up, while cranking, by turning the feed pulley of the external magazine or the special rewinding knob for film in the camera proper, as the case may be. A simple but effective frame counter is included with the hand crank installation. This counter consists of an engraved dial which can be set to a zero mark on the camera to give a record of the exact number of frames cranked backward.

ELECTRIC MOTOR

FILMO 70 Cameras may also be adapted to use electric motors, either 12- or 110-volt, for driving the mechanism, providing a constantly uniform speed with no periodic pauses for winding. Dry cell batteries are light, compact, and enduring.

A synchronous motor, for recording sound-on-film, may also be had, as may other special equipment and camera adaptations for sound recording. Correspondence is invited.

Filmo 70-D Camera equipped with electric motor, 200-foot external magazine, single frame exposure device, and mask slot



DU MORR WIPE-OFF ATTACHMENT

THE addition of this attachment to the Filmo 70 Camera permits transition from one scene to the next by means of the wipe-off. The wipe-off effect is that of one scene spreading across the frame, wiping off the previous scene as it moves. The Du Morr Wipe-Off Attachment can be used with any Filmo 70 Camera which provides for the use of a hand crank (see page 22). No fitting to the camera is required. The attachment provides four speeds, forward and reverse action, a clutch, an indicator, and one wipe-off fan.

Code

Adapting Filmo 70 Camera to take external magazine FACAP
The above listing includes installation of new, improved offset finder having a greater angle for more convenient use. This finder separately, including installation OFIND

PRISMATIC EYEPIECE for Filmo 70

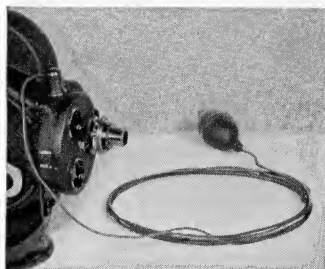


THE Prismatic Eyepiece permits filming people without attracting their attention. It is a simple optical device for reflecting light "around a corner." For use, it is attached at the viewfinder eyepiece of any

Code

200-foot 16 mm. magazine FACAR
400-foot 16 mm. magazine GARC
Adapting Filmo 70 Camera to take hand crank, including crank and frame counter FACAO
Hand Crank with frame counter, to replace previous cranks without counter:
For Filmo 70-D and 70-E CRAKA
For Filmo 70 with spider turret CRAHN
*Electric motor, 110-volt, including fitting FACAM
*Electric motor, 12-volt, including fitting FACAL
*Electric motor, 110-volt 60-cycle synchronous for sound recording, including fitting to Filmo 70 Camera KNOLE
Rewinding Knob for rewinding film in the camera's film chamber KNOBI
Du Morr Wipe-Off Attachment, including one wipe-off fan DUMOR
Mask Slot device, including installation FILUA
Set of 7 masks. Includes circle, oval, upper half, lower half, vertical half and two diagonal masks FILYM
Single Frame Exposure device, including installation FILZY
Veeder Footage Counter, installed FIMAG
*Hand crank adaptation must precede or accompany motor fitting.

REMOTE CONTROL for *Filmo 70 Camera*



THE Remote Control permits starting and stopping the camera from a distance, enabling the operator to photograph himself, to take movies of wild life while he himself remains unseen, and to take movies from difficult angles. The unit con-

sists of a plunger which fits over the starting button and which is operated by compressed air from a bulb at the end of a rubber tube. The plunger is quickly fastened to the camera by a spring clip. Can be used only on those Filmo 70 Cameras which have gravity catch on starting button; not usable on Filmo 70-E Cameras, nor on Filmo 70-D Cameras numbered from 149,276 to 149,300 and from 151,788 up (exceptions—cameras equipped with hand crank).

Code

Remote Control, with 10 feet of tubing CARWA
10 ft. length of tubing, with couplings CARWB

AUXILIARY FINDER UNIT for *Filmo 70*

THE Auxiliary Finder provides a means of mounting viewfinder lenses for a telephoto lens without changing the regular viewfinder. The unit attaches quickly and easily to the spyglass finder of any Filmo 70 or 70-D Camera. No screws or tools are needed to install.

Auxiliary Finder Unit, Code LEDUO.



The Auxiliary Finder Unit in place

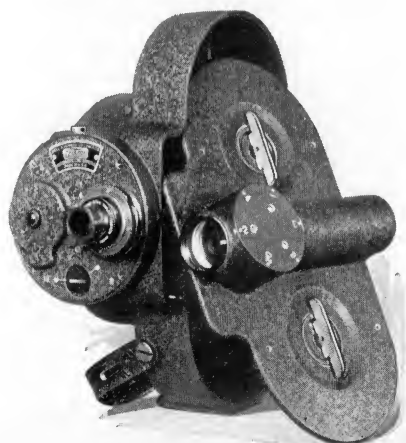
VARIABLE VIEWFINDER for *Filmo 70*

THE Filmo 70-D variable field area viewfinder may be had for use on any camera of the Filmo 70 type. This viewfinder offers a decided advantage in that, by a mere turn of its dial, the correct field area of any one of six focal length lenses (20 mm., 1", 2", 3", 4", and 6") may be seen through the tube.

Cameras must be sent to the Bell & Howell factory for fitting the door lock.

Variable Viewfinder for Filmo 70 Cameras, complete with camera door and viewfinder eyepiece and objective lenses, including fitting at B&H factory, Code MISPF.

For price, and credit for return of regular door with viewfinder eyepiece and objective, see accompanying price list.



HANDLE and WRIST STRAP for *Filmo 70*

MANY Filmo 70 owners prefer the use of this wrist-strap handle to the ordinary way of holding the camera. It adds somewhat to the steadiness with which the camera may be operated and to the security with which it may be carried. In mountain climbing, hiking and certain kinds of field sports, where the subject is nearby but elusive, and where the camera must always be unlimbered and the owner always on the move, the handle is a real convenience and the strap a guarantee of security. The hard rubber handle screws firmly into the camera's tripod hole.



Handle and Wrist Strap, Code CAPOH.

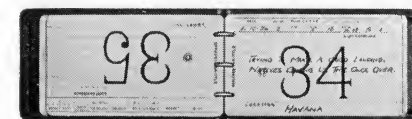


NON-ROTATING KEY for *Filmo 70*

THIS Winding Key, now standard equipment on Filmo 70 Cameras, does not rotate while the camera runs. It is securely held in place, and cannot loosen and fall out, although it may be removed. It is always ready for instant use, folding out for winding, and lying flat against the camera when the latter is running. A ratchet makes for quick, easy winding. If the key is not folded down when the camera is operated, it will revolve, thus providing a good way to check operation when using the Remote Control.

Winding Key for Filmo 70, Code CARDW.

FILMO SCENE RECORD BOOK



The Filmo Scene Record Book provides a convenient way to take notes on titles and exposures while taking your movies. On each loose leaf card is space for recording such data as date, roll number, stop number used, footage of film, light conditions, etc. Before filming a scene, the book is held before the camera and a single frame exposed, which will bear the number boldly shown on the page. After taking the scene, such data as desired pertaining to the scene are jotted down. The numbers serve to identify the proper place in the film to splice in the titles. The pages are held in an attractive leather ring binder, 3"x5" in size.

Code

Filmo Scene Record Book, with 50 loose-leaf pages CAVIO
Extra 50 pages for Filmo Scene Record Book CARES

CAMERA APERTURE BRUSH



This brush is ideal for the frequent removal of dust from the camera aperture which is necessary if the pictures are to be clean and sharp at their edges. Camera Aperture Brush, Code CAFAB.

FILMO CAMERA OIL

Only this especially selected oil should be used to lubricate Filmo Cameras, to insure perfect operation and long life. It should not be used interchangeably with the different grade sold for Filmo Projectors.



Filmo Camera Oil, Code CAOIB.

CARRYING CASES for FILMO 16mm. CAMERAS

MAYFAIR CASES

for Filmo 70 Cameras

MAYFAIR Cases for Filmo 70 Cameras are made of imported English saddle leather, smooth in texture and of a rich chocolate brown color. They are lined with green velvet plush and fitted with compartments for film, extra lenses, filters, and other accessories. Both handle and shoulder strap are provided. A Sesamee combination lock safeguards the contents.



Mayfair Cases, Sizes B (left) and C

These cases are offered in two sizes, B and C. Size B takes the Filmo 70-D (or other Filmo 70) Camera with lenses up to 4-inch focal length in place on the camera head. The overall size is 10¼ by 8½ by 5½ inches. This size is also available at a lower price in less costly leather and lining. Size C takes the Filmo 70-D (or other Filmo 70) Camera with lenses up to 6-inch focal length in place on the camera head. The over-all size is 12 by 8½ by 5½ inches.

LISTINGS	Code
Mayfair Case, Size B, Sesamee Lock	FILCU
Mayfair Case, Size B, Sesamee Lock, for Filmo 70-E	FYMAC
Mayfair Case, Size C, Sesamee Lock	FILCW

CASE FOR FILMO 141



THE carrying case for the Filmo 141 Camera is of dark brown cowhide, with contrasting stitching. It accommodates the camera in its own compartment, with additional space for two film magazines, three lenses, various filters, and a complete set of viewfinder objectives. The entire interior is lined with rich maroon velvet plush. Despite its capacity, the case is only 1¾ inches wider and 3¾ inches longer than the camera. Equipped with lock, key, and shoulder strap.

Case for Filmo 141, *Code* YONKL.

CASE FOR FILMO 121

THE Filmo 121 Camera carrying case is shaped for convenient, comfortable carrying in the hand or hung from the shoulder by means of the extra strap. It is of brown cowhide, and in addition to the camera accommodates extra lenses and an extra film magazine. The lock is key-operated. Carrying Case for Filmo 121, *Code* ONCOW.



CARRYING CASES for FILMO DOUBLE 8 CAMERAS

Sheath Cases

THESE cases are the choice of those who want the smallest possible case for the Filmo 8 mm. Camera. Only the camera is accommodated; there is no space for accessories. The camera is placed in the case with the base and strap up for quick, easy, safe removal and replacement. There are two models, one of domestic make, the other imported from England. Both include an extension shoulder strap. The former is of black grey-grained leather. The London Mayfair Sheath Case is of a rich, ruddy-brown smooth cowhide, sewn with yellow thread—a case which matches the finest English-made luggage.



Sheath Case, black	Code TEFDO
London Mayfair Sheath Case	TEMAY



Compartment Case

THIS case provides space for two films, extra lenses, and color filters in addition to the Filmo 8 mm. Camera. It is covered in black grey-grained leather, and is lined with plush. The strap handle may be extended into a shoulder strap with the extra strap provided.

Compartment Case, *Code* TEFCA.

Combination Case

THIS neat, compact case accommodates the entire picture-making outfit of the adequately equipped 8 mm. film user: Filmo Double 8 Camera with 12½ mm., 1", or 1½" lens in the seat, Weston Exposure Meter Model 650, 819, or 850, two packages of Double 8 film, two extra lenses (1½" or shorter), and, in a cov-

ered, sub-divided compartment, a liberal number of color filters.

The case measures only 8½x6¼x3⅛ inches. It is neatly covered in leather (deep russet two-toned Lavant) and lined with blue velveteen. Both leather handle and shoulder strap are provided. The lock is of the snap type, with key.



The 8½x6¼ inch side hinges open to permit instant access to all the contents, excepting only that the color filter compartment is beneath the camera.

Combination Case, *Code* Tecom.



Grosvenor Case

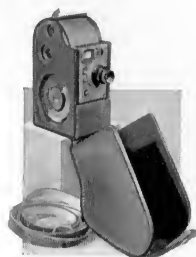
THIS distinctive new case, styled by one of England's foremost luggage makers, accommodates the Filmo Double 8 Camera, a Weston Exposure Meter, two rolls of film, and extra lenses and filters. It is a slim, beautiful case that you'll be proud to carry. Made of rich, ruddy-brown smooth cowhide, it is lined with brown plush. Like the Compartment Case, it opens at the top. Grosvenor Case, *Code* GROVR.

See also the new Candid Carrying Case for Filmo Double 8, on the next page.

Bell & Howell's Personal Service Department is always ready and willing to help you with any special problems connected with your motion picture activities.

CANDID CARRYING CASE for Filmo Double 8

1. The Candid Case is carried within easy reach of both hands, instantly available for use. 2. The hinged cover is quickly unsnapped and swung down, exposing the camera ready for action. 3. Within a few seconds, you are taking movies . . . with the camera still in its case!



THIS new case, with its hinged "drop cover," permits putting the Filmo Double 8 camera into instant action without removing it from its case. The accompanying illustrations show successive steps from carrying to operating positions. Windows in the snug-fitting inner case give full access to film footage dial, speed control dial, winding key, viewfinder eyepiece, and exposure calculator. Dropping the cover exposes the front of the camera, so that lens, viewfinder objective,

and starting button are wholly "in the clear" for manipulation and use.

Both inner case and drop cover are made throughout of double-thickness cowhide in a rich dark brown color, with which the golden yellow linen stitching contrasts decoratively. Metal fittings are nicked. The strap permits adjusting the carrying height to the user's preference.

Candid Case for Filmo 8, Code TEFEU

CAMERA 16 mm. FILM SPOOLS

THE 100-foot 16 mm. film spool listed first below is of Bell & Howell manufacture, and is built for strength and accuracy. Material is a special mill rolling of steel. The manufacturing process includes careful grinding to a perfect fit for the film. This produces a spool which prevents the admission of light and the resultant edge fogging. The strength

of this steel spool minimizes danger of bending and consequent film jamming. These special spools are supplied as take-up spools in Filmo Cameras.

	Code
100' Spool, B&H make	PROFT
100' Spool not B&H make	PROFS
50' Spool, not B&H make	PROSA

FILM FOR FILMO 16MM. CAMERAS

EASTMAN FILM

	100-Foot Roll Code	50-Foot Roll Code	50-Foot Magazine For Filmo 121 Code	For Filmo 141 Code
Panchromatic Reversal	FIDEP	FIDBP	MIFKO	YEKMA
Supersensitive Panchromatic				
Reversal	FIDUA	FIDUB	MIFSU	YEKBR
Kodachrome Reversal, Regular	FEROM	FERFY	MIFRE	YEKKO
Kodachrome Reversal, "A," for				
artificial light	FERGL	FERXA	FERAP	YEKDE
Super-X Negative	MEAST	—	—	—

AGFA FILM

Plenachrome Reversible	PALAJ	PALCU	—	—
Panchromatic Reversible	PARBU	PARCA	—	—
Superpan Reversible	PEFAC	PEMCO	—	—
Panchromatic Negative	PLABU	—	—	—

Note: Prices for all Eastman and Agfa film listed above (excepting Eastman Super-X Negative and Agfa Panchromatic Negative) include processing and postpaid return within the country where processed.

EASTMAN FILM for Special Purposes

	100-Foot Roll Daylight Loading Code	200-Foot Roll Daylight Loading Code	200-Foot Roll Darkroom Loading Code	400-Foot Roll Darkroom Loading Code
Sound Recording Reversal Panchromatic	PANCO	PANCR	PANKL	PANKP
*Sound Recording Panchromatic				
Negative Non-Reversal	PENEG	PENET	PENLO	PENLY
Kodachrome Reversal, Regular	FEROM	PEKOD	PEKDA	PEKDL
Kodachrome Reversal, Type A for				
artificial light	FERGL	PERAM	PEYLO	PEYLY

*Listing of negative does not include developing.

FILM FOR FILMO 8 MM. CAMERAS

For Filmo Double 8

	Code
Eastman Panchromatic, 25-foot spool of double-width 8 mm. film	TOLOA
Eastman Kodachrome (full color), 25-foot spool of double-width 8 mm. film, for daylight	KODME
Eastman Kodachrome, Type A, for artificial light, 25-foot spool of double-width film	KOUBL

For Filmo Straight 8

Agfa Panchromatic, 30-foot spool of single-width 8 mm. film	TOLFI
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Note: The above 8 mm. film prices include processing and postpaid return within the country where processed.

EDITING, TITLING, and FILM STORAGE *Equipment*

AFTER YOU'VE TAKEN THE PICTURE

WHATEVER the nature of your films, they can be given a new and greater value if edited and titled. Until your films have been so treated, they are only half completed, have perhaps less than half of their potential entertainment value, and have given you only half the joy of movie making. There is really as much fun in building a coherent, smoothly-flowing film story by titling and editing as there is in doing fine work with the camera.

The first step in editing is to wind the film onto larger reels for more convenient projection, splicing the 50- or 100-foot lengths together as you do this. Next, cut out all scenes or portions of scenes which are of undesirable subject matter or poor quality—which are under- or over-exposed, out of focus, blurred from camera movement, or inferior for any other reason. Such defects force themselves on the attention of audiences and detract disproportionately from the good impression given by scenes which are up to standard.

Next project the film and list its scenes on paper. Let your notations on each scene tell briefly just what is actually shown in that scene. Now list the various scenes again, this time in the order decided upon as desirable for the finished film. Number these scenes consecutively. Turn back to your first scene list and set down in front of each scene description the number which was assigned to that scene on the second (rearranged) scene list.

Titles will be needed to make the film self-explanatory. Use only as many titles as are necessary to give essential informa-

tion, conversations, etc. Never use a title where the pictures can put over the point without it. Write the titles into the rearranged scene list at the points where they are needed. Make them as brief as possible.

The next step is to get these titles onto film. You can have this work done, or do it yourself. The necessary equipment is presented on the following pages.

The next operation is to cut each separate scene out of the original film. Drive rows of nails into a board. Number the nails consecutively. Roll each scene, slip a rubber band around it, and place it over the nail identified by the number assigned to that scene. Refer to the *original* scene list of these numbers, as you will find them more easily on this list.

Now for assembling the film. This is merely a matter of building up the film from scenes and titles as specified by your second or rearranged scene list. First comes a blank film leader. To the end of the leader splice your main title, and, following that, the various scenes and subtitles in the predetermined order.

When you project your assembled film, you'll find that, in interest to you and to your family and friends, it will be infinitely superior to the unedited reels which went into it.

When editing travel films, remember that the Filmo Library offers excellent film footage on practically any cruise you may have taken, any spot you have visited—ideal material to splice into your own reels to make them more complete.

B&H ADD-A-UNIT FILM EDITING EQUIPMENT

IN addition to the many superiorities of its various units, the B&H Add-A-Unit Film Editing Equipment offers these unique advantages:

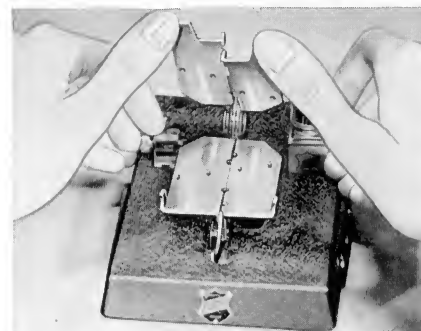
1. It permits the movie maker to start with that absolutely required unit, the splicer, and then add editing units later, as he wishes, gradually working toward the same Film Editor which is offered

complete for those who desire to buy it that way. The total cost of the separate units is about the same as that of the complete Editor. There is no loss of usefulness of any part, and no need for factory alterations during the assembly process.

2. Because of its "Add-a-Unit" nature, even the complete Film Editor is quickly disassembled for compact storage.

B&H FILM SPLICER, MODEL 136

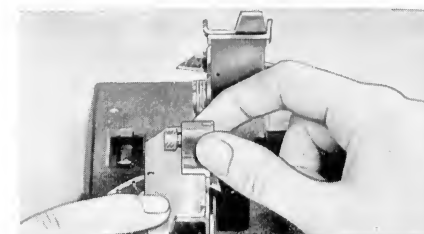
For 16 mm. silent, 16 mm. sound, and 8 mm. film



Placing the right film end



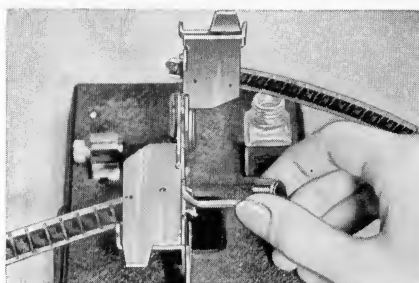
Placing the left film end



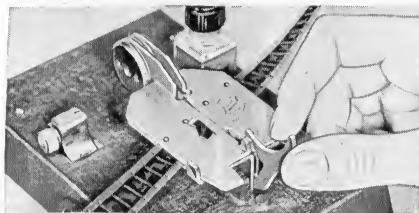
Removing emulsion with the dry scraper

THIS splicer is the basic unit of the B&H Add-a-Unit Editing Equipment. It is a completely new splicer, designed to make available to the amateur the same quick, easy, and effective film splicing procedure that is offered by the B&H Standard Laboratory Splacers.

As with the Laboratory Splicer, each film end is located on the pilot pins once only. After each film end has been placed between its pair of clamp plates, the emulsion is removed from the left film end with a few strokes of the scraper. Then cement is applied, and the right hand clamp plates are immediately lowered, shearing both film ends and bringing the bonding areas together in a single operation. A lock maintains pressure until the splice has set—a matter of a few seconds.



Applying film cement



Right hand clamp plates have been lowered, shearing both film ends. Lock is being closed

This new splicer makes a *diagonal* splice, an exclusive Bell & Howell feature. This diagonal splice has great strength and permanence, due to its greater bonding area and because, on 16 mm. silent film, one film perforation of the pair falls on

either side of the splice. Pliability is another advantage of the diagonal splice—it passes through film handling mechanism smoothly and easily. In sound projectors, the diagonal splice passes the sound drum most quietly.

The splicer base is of cast metal, and provides recesses in which the dry scraper and the film cement bottle are securely held by spring clamps. The film cement bottle is of a new design which minimizes cement evaporation. The brush for applying cement is attached to a screw cap which gives positive sealing. The dry scraper blade is easily adjusted and quickly replaced. The splicer base is drilled and tapped to permit instant attachment of the additional editing units described below.

Code

B&H Film Splicer, Model 136, including dry scraper and bottle of cementTISCA

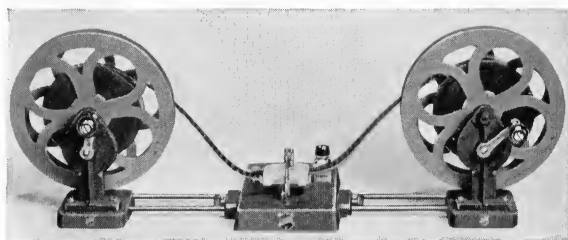
Extra Scraper Blade for Splicer Model 136TISTO

B&H Safety Film Cement in screw-cap square bottle for Splicer Model 136TISFE

B&H REWINDER and SPLICER

THE B&H Rewinder and Splicer consists of the B&H Splicer Model 136, described above, flanked on each side by 4 to 1 geared rewinders, the spindles of which accommodate all 16 mm. film reels, and also 8 mm. reels (except some of those on which the 8 mm. film is returned from the processing laboratory). Each of the two rewinders is mounted upon a base unit composed of a base plate, parallel rods, and a device for attaching rigidly with a thumb screw to the side of the splicer base, as illustrated. The outfit can be disassembled in an instant for compact storage.

While the splicer alone is sufficient for



mere repairing of occasional film breaks, rearranging scenes and inserting titles calls for a means of winding the film to and from the splicer. This need is ideally met by the B&H Rewinder and Splicer, which is really an indispensable outfit for any movie maker who is not content to show his films as they come from the camera.

The Rewinders may be had with maximum capacity for either 400-foot or 1600-foot film reels, as selected. Listed below is the complete Rewinder and Splicer combination in both capacities, as well as the units required to convert the Splicer into either capacity combination outfit.

Complete Outfits

Code

B&H Rewinder and Splicer, 400-foot capacityTOAMO

B&H Rewinder and Splicer, 1600-foot capacityTAOTY

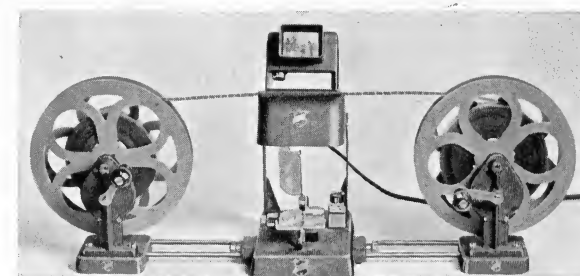
B&H FILM EDITOR

THE B&H Film Editor is composed of the above described combination Rewinder and Splicer (in either 400-foot or 1600-foot reel capacity) plus the B&H Direct Viewer.

The Direct Viewer is supported above the Splicer on metal legs which attach with machine screws to the rear corners of the Splicer base, where tapped holes are already provided.

The Viewer is an invaluable aid to editing 16 mm. film. The film is drawn through a scratch-proof channel, as shown in the accompanying illustration. Whenever it is stopped, the picture image of a single frame is brilliantly cast upon a translucent glass screen, $1\frac{1}{2}$ by $1\frac{1}{8}$ inches in size, where it is clearly visible, in an ordinarily illuminated room, from the operator's normal sitting position. This makes it easy to find exactly the frame desired as a cutting place. Inferior frames are positively detected, and titles may be inserted exactly where they belong.

When the cutting place is located in the Viewer, the film ends are drawn down to the Splicer, just below, and the splice is made. The bulb which illuminates the film also lights up the Splicer. After splicing, the film is replaced in the Viewer channel and wound onward until the next



cutting place is reached. The entire Viewer may be swung back out of the way for rewinding film without viewing it. A light shield prevents the bulb from being a source of glare when the Viewer is swung back.

Code

B&H Film Editor, 400-foot capacityTOAEW

B&H Film Editor, 1600-foot capacityTOALU

B&H Direct Viewer alone, ready to attach to B&H Splicer Model 136TOTUY

B&H Direct Viewer alone, same as above, but with legs to fit the B&H Splicer, Model 131.....THOLX

Lamp (replacement), 110-volt, for Direct ViewerFILTA

Lamp (replacement), 220-volt, for Direct ViewerVIDER

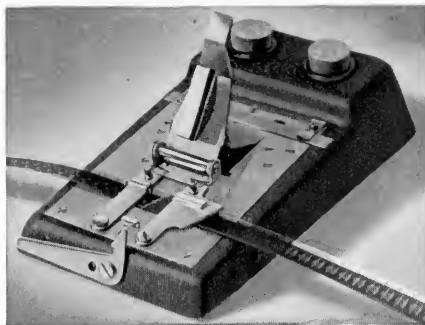
Light shield for previous Editors not so equipped (may be attached without tools)LOTSE

B&H FILM SPLICER, MODEL 131

WITH this all-metal film splicer, for 16 mm. silent, 16 mm. sound, and 8 mm. film, the film ends are placed upon one set of pilot pins for cutting, then upon another set of pins for scraping and splicing.

Emulsion is removed with a hand scraper blade. Cement is applied to the upper of the two film ends. Then pressure on the automatic film shifter quickly flips this film end beneath as the clamp is closed. Pilot pins retract to make film removal easier. The splice is of the B&H diagonal type—strong and pliable.

The cement and water bottles are held beneath the base by spring clamps, only their necks protruding through the base. A one-ounce bottle of cement, with brush, and a water bottle are supplied. The splicer base is drilled and tapped to permit instant attachment of the Add-a-Unit rewinding and *film viewing devices de-



scribed on pages 32 and 33. The dry scraper, described on page 36, may be used with this splicer.

Code
B&H Splicer, Model 131, with
hand scraperTRLDS
Hand Scraper Blade (replace-
ment) for above splicer.....FILBY
*When ordering Direct Viewer, specify
that it is for Splicer Model 131.

B&H FILM SPLICER, MODEL 72-L



STRIPPED to the bare essentials required for making fine splices, B&H Splicer Model 72-L is a very satisfactory

splicer at a most moderate price. It handles 16 mm. sound, 16 mm. silent, and 8 mm. film, making on all the accurate, strong, pliable B&H diagonal splice. Mounted upon a wood base, it is equipped with a hand scraper blade, 1-ounce bottle of film cement, and a 1-ounce water bottle. May be had with the dry scraper described on page 36 if so desired.

Code
B&H Splicer, Model 72-L.....TESEL
Hand Scraper Blade (replacement)
for above splicer.....FILBY

B&H REWINDER and SPLICER, MODEL 72-M

THIS unit provides the absolute essentials for editing 8 mm. or 16 mm. film. It consists of a splicer like Model 72-L, described above, centrally mounted upon a wood base. At the right hand end of this base is a geared rewinder; at the left, a plain reel spindle. Reels as large as 400-foot are accommodated. Cement, water bottle, and hand scraper blade are supplied, and the dry scraper (page 36)

may be had as an extra item.
B&H Rewinder and Splicer, *Code*
Model 72-MTESOM
Extra Geared Rewinder, to convert
72-M for two-way rewinding...MISPE



B&H 8mm. FILM EDITING EQUIPMENT

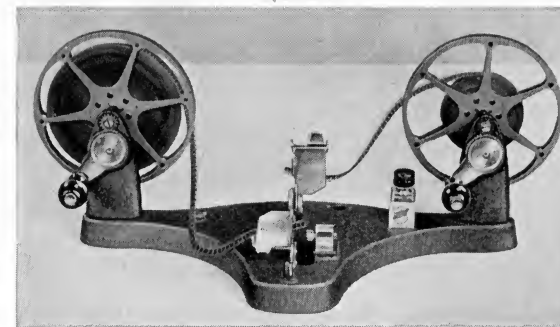
THE new B&H 8 mm. film editing equipment offers the 8 mm. film user the same facilities that thousands of 16 mm. workers are enjoying from their B&H 16 mm. Add-A-Unit equipment. These 8 mm. units bring maximum speed, convenience, and accuracy to the editing of 8 mm.

film. They introduce, too, a measure of the B&H add-a-unit feature which has been so favorably received by 16 mm. users. The 8 mm. Film Viewer may be added to the Rewinder and Splicer at any time, to convert that basic unit into the complete B&H 8 mm. Film Editor.

B&H 8 mm. REWINDER AND SPLICER

ON extensions built into the splicer base, geared rewinders are mounted, permitting winding the film in either direction over the splicer. These rewinders accommodate 8 mm. (but not 16 mm.) film reels up to 200-foot capacity.

The splicer is similar to the Model 136 (described on pages 31 and 32), so that the 8 mm. film user may employ the same quick, easy, and positive splicing procedure that is offered by the B&H Laboratory Splicers for professional film. Each film end is positioned but once on its pilot pins. The simple steps which follow are the same as pictured for Splicer Model 136. The resulting splice



is of the exclusively B&H diagonal type, strong and pliable. 16 mm. sound and silent film may be spliced on the same unit. Dry scraper block and film cement bottle are stationed in recesses on the base. B&H 8 mm. Rewinder and Splicer, *Code* TEDED.

B&H 8 mm. FILM EDITOR

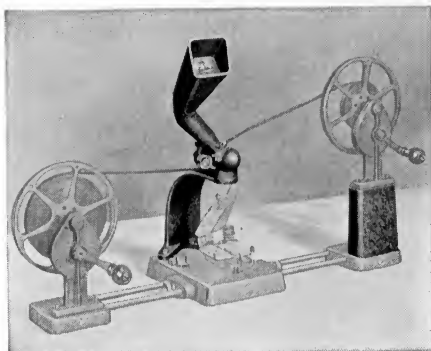
THE B&H 8 mm. Film Editor consists of the Rewinder and Splicer described above plus a Film Viewer designed especially for 8 mm. film. Film is drawn through the Viewer channel. Whenever it is stopped, a magnified, brilliantly illuminated image of a single film frame is cast onto a viewing screen about 1½ inches wide, making it easy to find the exact spot where the film is to be cut. The



viewing screen is amply shielded so that the picture image is seen clearly without the room lights being dimmed. All surfaces with which the film comes into contact are relieved to make film scratching impossible.

Code
B&H 8 mm. Film Editor complete. TEDTR

B&H 8 mm. FILM VIEWER . . . for use with B&H Rewinders and Splicers Models 136 and 72



FOR 8 mm. film users who have bought the B&H Splicer Model 136 (pictured) with or without rewinders, or the B&H Rewinder and Splicer Model 72-M (on

Code
B&H 8 mm. Film Viewer only*. TEVEW
Lamp (replacement) for Viewer. FILUX
Line Current Resistor for 8 mm.
Viewer—permits using on 210- to
240-volt current TOVLU
*Cannot be used alone; used to convert
Rewinder and Splicer to Film Editor.

wood base), the new 8 mm. Film Viewer is available with the necessary supplementary equipment so that it may be used for editing 8 mm. film with those units. As a plus value, the Viewer lamp illuminates the splicer.

B&H 8 mm. Film Viewer with elevator bracket and rewriter elevator block (units pictured in full tone at the left), *Code* TEBKT.

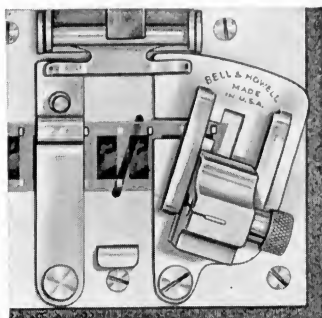
Splicer Model 136 must be equipped with rewinders in order to use the Film Viewer effectively. For listing of these rewinders, see page 33.

B&H DRY SCRAPER

For B&H Splicers previous to Model 136

THIS B&H Dry Scraper is for use on B&H Splicers equipped with scraper guide and hand scraper bar, including Models 131 and 72. It greatly facilitates the removal of emulsion from the film end preparatory to making a splice.

The Dry Scraper is attached in place of the right hand film holder and scraper guide. The scraper block slides on its track over the diagonally cut film end, while its scraper blade, easily adjusted to correct cutting depth, removes the film emulsion in an easy stroke or two. The scraper blade has four sharp cutting edges, and can easily be sharpened or replaced when worn. Once you have used



this great aid to splicing you will never want to work without it.

Code
B&H Dry Scraper for splicers
other than Model 136 SAFIK
Replacement Blade for above
B&H Dry Scraper SAFIL

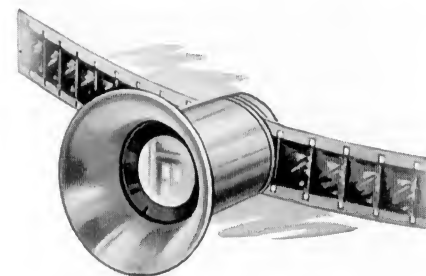
B&H FILM CEMENT

BELL & HOWELL Safety Film Cement was especially developed for the most effective splicing of safety film. Its composition is necessarily slightly different from that of the B&H Standard Film Cement which is used almost exclusively by large film producers and film laboratories. This cement will splice ideally all safety film. It is supplied in 1-ounce round bottles with combination cork and brush, and in smaller square bottles with screw cap and brush. The square bottles fit Splicer Model 136; the 1-ounce round bottles fit all previous B&H Splicers.



Code
B&H Safety Film Cement, 1-ounce
round bottle MISAF
B&H Safety Film Cement, square,
screw-cap bottle TISFE

B&H PICTURE MAGNIFIER



THE B&H Picture Magnifier facilitates locating spots where 16 mm. film is to be cut for changing sequence, inserting titles, or deleting unwanted frames. The film frame is magnified to about 15 times its area. The film may be placed in any one of three slots in the mount, to accommodate near-sighted, normal, or far-sighted eyes.

B&H Picture Magnifier, *Code* MISPL.

FILMO TITLE BOARD

THE Filmo Title Board provides a neatly framed black fabric-covered background, closely grooved to permit the

easy placing of white celluloid letters. Letters come in a compartment box as illustrated. This outfit may be used for making titles with any type of movie camera, under either daylight or artificial light.



Code
Filmo Title Board, without letters. MISTB
Standard set of letters, including
146 1/2" and 54 3/4" MISLF
Celluloid letters, 1/2", 3/4", or 1",
each MISLE
Celluloid letters, 1 1/2", each MISRA



B&H TITLE WRITER

For Filmo 70 Cameras

Left — B&H Title Writer being used for filming pen and fingers in the act of writing a title

Right — Title Writer in vertical position for filming an animated title of movable letters



THE B&H Title Writer is a most complete, convenient, and versatile outfit for filming 16 mm. titles with a minimum of effort and a maximum of assurance of professional results.

Among its possibilities are filming: title cards of any style — printed, hand-lettered, or hand-written, with the fingers and pen filmed in the act of writing if desired; animated titles of movable letters (for the Title Writer may be used vertically); animated maps and graphs; cartoon movies; miniature sets; small scientific subjects such as flowers, butterflies, and insects; still pictures and portraits; and an endless variety of other subjects.

At the rear of the rigid, cast-aluminum base is an integral camera holding and aligning bracket. At the front is the title card holder. On either side is a lamp support arm, swiveled and jointed, each bearing a 100-watt lamp which has its reflector silvered directly on one side of the bulb itself. Included with the Title Writer are pen and penholder, white ink, twelve black title cards, alignment card, extension cord, and a neat, fabric leather covered, compartment case which accommodates the entire outfit.

Winding, lens setting, and button pressing cannot disturb the camera's correct alignment. Alignment of the title card squarely before the camera lens is accom-

plished by vertical and horizontal adjusting of the card holder's position. The Filmo 70's standard 1-inch lens is screwed into its usual seat through a bushing which holds the lens forward just far enough to focus it sharply on the title card. Thus the universal focus lens is made to produce sharply defined pictures of subjects close to the camera.

The lamps may be placed as desired, so as to avoid reflections in copying glossy pictures, and so as to get interesting shadow effects from third dimensional letters, such as soup alphabets. The card holder folds down to permit filming past it for larger subjects.

Where 220-volt current is encountered, the Title Writer should be ordered with the lamps wired in series.

The B&H Title Writer is for use with Filmo 70 Cameras only—that is, with Filmo 70-A, 70-B, 70-E, and 70-D models.

	Code
B&H Title Writer.....	MISIO
Bottle of White Ink.....	MISIK
Black Title Cards, package of 12.....	MISCA
White Title Cards, package of 12.....	MISCE
Silvered Lamp for Title Writer, 110-Volt, 100-Watt	MISEB
Lamp for previous model Title Writer, 110-Volt, 165-Watt.....	MISLM
Title Lettering Guide Card.....	MISCF

B&H 8 mm. TITLER

For Filmo 8mm. Cameras

THE new B&H 8 mm. Titler provides a most convenient means of filming 8 mm. titles, making the operation easy and assuring excellent results. It is a precision instrument, as any really satisfactory 8 mm. Titler must be. And because its title card holder is normally in the horizontal plane, it offers as a plus value innumerable opportunities for fascinating "title trickery."

In addition to filming typewritten, hand-lettered, or hand-written title cards, the B&H 8 mm. Titler may be used to record such novelties as the pen or pencil in the act of writing or drawing, and titles composed of "soup alphabet" or other small letters which may be made to move mysteriously on the screen as though alive. Maps, cartoons, and graphs may be animated, pictures and newspaper clippings may be copied, and small objects such as insects and flowers may be filmed to become huge upon your movie screen.

The Titler consists of a pedestal which has a title card holder adjustably mounted upon its base, and provision for holding your Filmo 8 mm. camera at the top. A cross-arm bears two sockets which are fitted with reflectors for the lamps which illuminate the title card. Correct exposure is assured by the fixed positioning of the lamps. A highly-corrected copying lens is included, ready-mounted in the top of the pedestal and focused sharply on the title card. The mount of this lens provides the means of attaching the camera at the correct distance and in alignment with the title card. For title filming, the camera's regular lens is removed in the usual instantaneous way.

The card holder takes title cards approximately $3\frac{1}{4}$ by $2\frac{1}{8}$ inches in size. This size was selected because it is ideal for those who use a typewriter for lettering their title cards. One dozen each of black and white title cards are supplied with the Titler, and additional packages of cards



Animating a travel map on the B&H 8 mm. Titler

are available from your Filmo dealer.

Furnished with the Titler are two 75-watt and two 100-watt lamps of the special coil filament projection type, made to operate on voltages between 105 and 120. The 75-watt lamps give correct exposure when regular Eastman 8 mm. panchromatic reversal film, or Kodachrome Type A film, or Filmopan Straight 8 reversal film is used. The 100-watt lamps provide the greater illumination required when Kodachrome Regular (outdoor) is used with the necessary Mazda compensating filter (U-11), and also when positive film is used.

	Code
B&H 8 mm. Titler.....	TITLA
For 220-volt current, order wired in series.	

Replacement Items

Black Title Cards for 8 mm. Titler, package of 12.....	TICBR
White Title Cards for 8 mm. Titler, package of 12.....	TICCO
Celluloid Lettering Mask.....	TICDM
White Ink	TICET
Lamp, 75-watt, for 8 mm. Titler...	TICFY
Lamp, 100-watt, for 8 mm. Titler...	TICCU

B&H BLOCK LETTERS for film titling

THE B&H Block Letter Set consists of 182 wooden block letters and 17 numerals—199 pieces in all, packed as illustrated. The characters are of white wood, 1/2 inch thick, and are 2 1/2 inches high. They are weighted, and may be set upright upon any flat surface, or laid flat on the floor,



rug, or table. The colored letters are excellent for titling color films. Inanimate or animated objects may be used in conjunction with the letters to give atmosphere to the title. Titles may be filmed with the camera upside down, and the blocks gradually knocked down. When screened, the letters jump into place.

Code

White Block Letters, set..... MISCX
Red Block Letters, set..... MISAN
Green Block Letters, set..... MISAO
Blue Block Letters, set..... MISAP



STINEMAN DEVELOPING SYSTEM

The Stineman 16 mm. Developing System is compact, light-weight, portable—made of special metal and coated with acid-proof lacquer. Pyro or any other developer may be used. Hands do not touch emulsion. Can be used in absolute darkness and tank can be kept covered during development, insuring freedom from fogging, even of panchromatic film. Drying rack collapses into compact bundle. Tanks nest into one another. An ideal portable developing laboratory, and a practical

means of developing titles.

Code

Stineman Developing System No. 4, including 3 nesting tanks and one 100' developing reel..... FIDWA
Stineman Developing System No. 5, including 3 nesting tanks and two 100' developing reels..... FIDWC
Stineman Collapsible Drying Rack, 3'x3'; capacity 200' of 16 mm. film FIDWK
Stineman Portable Printer..... FIDWP

TITLE-CRAFT TITLES for your 16 mm. and 8 mm. films

TO USERS of 16 mm. and 8 mm. films, Bell & Howell offers Title-Craft titles, made to order with any desired reading matter on backgrounds selected by the buyer, and delivered on ample footage of 16 mm. or 8 mm. film (as ordered), developed and ready to splice in among one's scenes. These titles are made by the perfected Bowman process, which produces clean, sharp, brilliant, easily read letters on artistic, soft backgrounds.

To obtain these titles, the movie maker merely writes out the wording desired in each title, selects appropriate backgrounds from the seventy-nine which are reproduced in a special Title-Craft circular (available free upon request), and lets his Filmo dealer and Bell & Howell do the rest.

There are three styles of Title-Craft titles: (1) Hand-lettered (recommended



Samples of Class "A" (photographic) backgrounds are reproduced in miniature in the two columns above

Column above — samples of Class "B" backgrounds

Horizontal row 1 — hand lettered titles. Row 2 — Senior hand set titles. Row 3 — Junior machine-printed titles

for main and credit titles). (2) Senior—hand-set from foundry type, and (3) Junior—machine-printed. Specimen titles in each of these styles are pictured above.

The hand-lettered titles can be made to carry out your own ideas of design and style of lettering.

The hand-set Senior titles are truly professional, yet their price is very moderate, quality and appearance considered. Main titles are suitably set up in various type sizes at no increase in price. For sub-titles, too, these hand-set titles are well worth their cost. Our type-setters take pride in creating neat, attractive arrangements of type.

The machine-printed Junior titles, while as inexpensive as any, are unusually desirable. The type (all of one size) is modern, neat, clean, and easily read upon the screen. Junior titles may be had on any of the seventy-nine Title-Craft backgrounds.

Title-Craft backgrounds are of two

classes. Class "A" backgrounds are artistic photographs well suited to carrying white lettering. Class "B" includes plain black and textured backgrounds, and a variety of the new poster backgrounds. It is easy to make selections appropriate to films of any nature, and the movie maker's own good taste can be reflected in his selection of title backgrounds.

For prices on these titles see the accompanying price list, where complete information on the many Title-Craft services is given. These services include, in addition to the titles described above, such refinements as fades, wipes, and lap-dissolves, tint-tone two-color titles for color films in your choice of three color combinations, titles for sound film, negative titles, foreign language titles, and titles on backgrounds made from your own photographs.

To see all the seventy-nine Title-Craft backgrounds, ask your Filmo dealer or write to Bell & Howell for the Title-Craft circular.

B&H 16 MM. REELS and HUMIDOR CANS

TO reduce motion picture program interruptions to the minimum, each film subject should be on a projection reel large enough to accommodate it entirely. Or, if this ideal cannot be attained on account of the subject's length or the reel size capacity of the projector, the subject should be complete on as few reels as possible. The use of large-capacity reels results in compactness for storage and transportation as well as in eliminating frequent rethreading of the projector.

Filmo 16 mm. Projectors, both silent and sound, are now made to accommodate

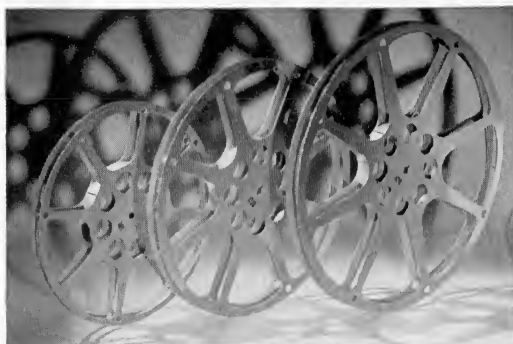
reels with as much as 1600-foot film capacity, and reels of that and lesser capacity are offered below and on the following page. A 1600-foot reel holds sufficient 16 mm. silent film for a *one-hour program*, or sound film for a 45-minute performance!

Quality in projection reels is far more important to good showmanship than it might seem. The Bell & Howell quality reels described below contribute materially to smooth, uninterrupted film programs and to prolonging film life. They quickly prove to be truly economical.

1600-, 1200- and 800-FOOT 16 mm. REELS and CANS

THE B&H 1600-, 1200-, and 800-foot 16 mm. film reels are built of steel, to give them the necessary strength and rigidity to carry their heavy coils of film. Their flanges have just enough springiness not to take an out-of-position set, but not so much that they will spread under the weight of the film. Film is always admitted and paid out freely, with no binding to interrupt the program and damage the film. There are no sharp edges to scratch the film.

The hubs are large, making a strong reel and preventing film curling. They include the B&H quick-threading feature. Merely press the film end against the hub, anywhere—no threading of a hub slot. Finger holes in the hub sides make it easy to place loaded reels on the projector spindles. Flanges are accu-



B&H 300-, 1200-, and 1600-Foot Steel Reels

rately calibrated to show film footage, and are cut away to facilitate attaching the film end and to reduce weight. The lightness of these reels is a desirable feature, as it contributes to successful feed and take-up action. Bonderizing, followed by lacquering, provides a surface which cannot chip, scratch, or rust.

Humidor Cans for Large Reels

B&H Humidor Cans for the 1600-, 1200-, and 800-foot reels provide the necessary protection against dirt and damage, and the vitally important means of keeping the film properly humid and therefore pliable. These cans are made of steel, and

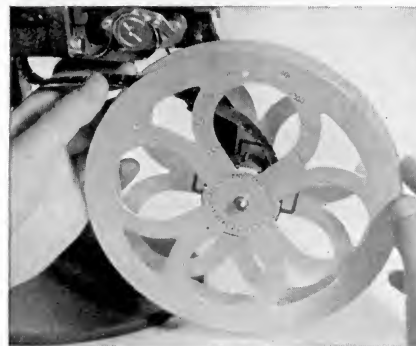


Humidor Cans for B&H 800-, 1200-, and 1600-Foot Reels

are amply strong for their heavy contents. Cadmium plating makes them rustproof. A feature appreciated by the user is that they are exceptionally easy to open without the use of a prying tool. Their surface

permits writing anywhere to identify the contents. Their humidifying pads have "tell-tale" discs (similar to those described and pictured below) to indicate when moistening is necessary.

400-FOOT 16 MM. REEL and CAN



B&H 400-foot Reel, showing how springs hold the film end against the hub — no threading of the hub slot!

REELS holding 400 feet of film are the largest accommodated by Filmo S, R, and JS Projectors, and also by former Filmo 57 Projectors. The B&H 400-foot 16 mm. film reel is made of heavy sheet aluminum. No threading of a hub slot is required. Merely press the film end against the hub, anywhere. Small springs then hold the film securely. Gone the fumbling with curling film leader and a narrow hub slot!

This reel has the same sturdy hub construction that characterized the original B&H 35 mm. reel—the standard of the professional industry for many years.

A footage gauge on each face shows at a

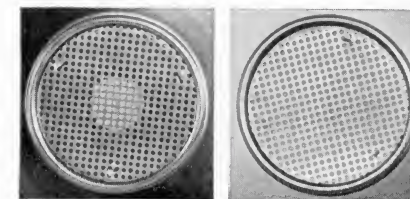
glance how much film there is on the reel. These gauges are graduated from 50 to 400 feet, by steps of 50 feet. One square and one round spindle hole insure the reel's being properly placed on the projector and prevent attempts to project a reel which needs rewinding.

Humidor Can for 400-Foot Reel

The B&H 400-Foot humidor can is constructed of heavy sheet aluminum, yet is light in weight. A series of encircling ribs adds to its rigidity and also provides a means of removing the cover easily. The entire surface is of a satin or matte finish, permitting writing anywhere.

A valuable exclusive feature is the tell-tale disc in the center of the moistening pad. When the blotter matches the disc in color, it is dry. When the blotter is darker than the disc, it is moist.

Below—Humidifying pad in B&H Humidor Can. Left — moistened. Right — dry



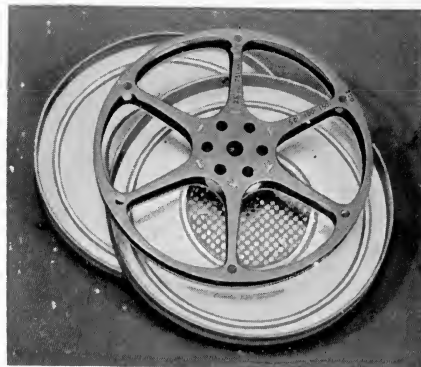
LISTINGS

		—REEL—	—HUMIDOR CAN—
Capacity	Material	Code	Code
200-foot 16 mm.....	Steel	PRABC	200-foot can not available
400-foot 16 mm.....	Aluminum	PRORL	PROAE
800-foot 16 mm.....	Steel	PLAFA	PEFAB
1200-foot 16 mm.....	Steel	PROAY	PEMCE
1600-foot 16 mm.....	Steel	PROAZ	PLABE

B & H 8 MM. REEL and CAN

THE B&H 8 mm. projection reel, holding 200 feet of film, is of the same fine quality as B&H 16 mm. reels. Built of steel, it will not bend out of shape. Its finish is rustproof, and the hub has the convenient B&H self-threading feature. The B&H humidor can for this reel is of aluminum, easy to open without using a prying tool. The humidifying pad has the patented tell-tale disc which indicates when the pad needs moistening.

B&H 200-foot 8 mm. reel.....TABAB
B&H 200-foot humidor can.....TABAC



FILM STORAGE and CARRYING CASE



Case for sixteen 400-foot reels

THE Film Storage and Carrying Cases provide a safe, compact storage place for 16 mm. films, and a convenient means of transporting them. In the cases for 400-foot reels, a humidor arrangement in the

cover helps to keep the films properly moist and pliable.

Cases are substantially built, attractively finished in black fabric leather, and are equipped with handle and lock and key.

Code

Case for sixteen 400-foot reels in cans	MISUB
Case for eight 400-foot reels in cans	MISOU
Case for twenty-four 400-foot reels in cans	MISCO
Case for eight 1200-foot reels in cans	PRACA
Case for eight 1600-foot reels in cans	PROBO

LOEWER FILM DEFECT INDICATOR

THE Loewer Film Defect Indicator provides a fast, reliable, automatic means of inspecting 16 mm. sound and silent film for damaged perforations. Wherever films are loaned or rented regularly this device will effect great time savings and insure the issuance of prints in good physical condition. Film is wound through the indicator. When any perforation defect strikes the trip tooth, the gate shoe springs open. Experience in inspecting hundreds of thousands of feet of film has proved that the Indicator does a thoroughly dependable job.



Code

Loewer Film Defect Indicator.....	LOEWR
Same, mounted on special 1600-foot rewinder	LOIND

VAPORATE FILM TREATMENT . . .

To Prolong Film Life

THE Peerless Vaporate Film Treatment, used by United Artists, 20th Century-Fox, and other major Hollywood producers, is now available to personal movie makers throughout the country, through Bell & Howell dealers. Complete equipment for treating film by this life-prolonging process has been installed in Bell & Howell's Chicago factory. Decision to offer this treatment was preceded by exhaustive laboratory tests. These tests indicated conclusively that amateurs who wish to take extra precautions to preserve their films for the years to come will do well to have them Vaporated. For this treatment meets the three basic requirements involved in prolonging the useful life of film.

Motion picture film is a strange commodity in that when it is ready to project it is expected to exhibit properties directly opposite to those it must have before the picture is made. Until its task of recording the image is completed, the film must, for chemical reasons, have a low melting point, it must be soft, and it must be porous. After it has been returned from the manufacturer's reversal processing laboratory (or, in the case of negative film, after it has been printed), the properties desirable for a long and useful life are a high melting point, toughness, and imperviousness.

The Vaporate Film Treatment imparts those very qualities to the finished film. The film is placed in a staunch steel chamber which is hermetically sealed. The air within the chamber is withdrawn by powerful pumps. Excess moisture in the film itself is thus withdrawn from the pores, leaving the steel chamber as the air is removed. Certain chemicals are then introduced in the form of vapors which penetrate the film completely, entering and sealing the pores.

The film is made tougher, yet retains its pliability. It is made impervious, yet it is lubricated externally. Its melting point

is many degrees higher. It is difficult to scratch, will not absorb oil or excess water, will not retain finger marks, and will not dry out and become brittle.

The Vaporate Film Treatment may be applied to Kodachrome film as well as to black-and-white. In fact, since this color film is more susceptible to excessive moisture than is black-and-white film, Vaporate is particularly recommended for Kodachrome. This treatment in no way affects the quality or bonding properties of splices made after treatment.

A special process is used for film intended for continuous-automatic projection, to make the slippage of the emulsion side equal to that of the base. Where desired, orders should specifically request this special treatment. The prices are the same. See the accompanying price list for prices.

Since a minimum charge is established, we suggest that when preparing film to be Vaporated you combine your shorter lengths, at least temporarily, on 400-foot reels.

Film Cleaning

OF COURSE the Vaporate process does not remove dirt and oil from the film. It is earnestly recommended that all film which has collected dust and finger marks be cleaned before it is Vaporated.

To accomplish this cleaning efficiently and economically, special cleaning and polishing equipment has been added to the Bell & Howell film laboratory. The highly efficient Cinex machine, hitherto used only in Hollywood for the polishing of valuable negatives, has been adapted by B&H engineers to clean and polish 16 mm. and 8 mm. film prints. This cleaning and polishing service is available through Filmo dealers at the nominal rates which are quoted in the accompanying price list.

PROJECTION SCREENS

A GOOD PROJECTION SCREEN IS ESSENTIAL TO GOOD PICTURES

THE last link in the chain of influences on motion picture quality is the projection screen. If your screen is good, you'll enjoy the full benefit of the picture quality resulting from your modern movie camera, from today's vastly improved film, from your experience in movie making, and from your high-powered projector. But if your screen is a poor one or a makeshift, it is causing losses in picture brilliancy which undoubtedly more than offset the improvements of several years in motion picture equipment, and cancel the increase in skill which several years of

movie making experience have given you. The prime requirement of a projection screen is high reflective power. A maximum of light must be reflected back toward the audience. The screens described on the following pages excel in this vital respect. Secondary requirements, such as type of mounting, method of positioning for use and of folding for storage and transportation, size, and appearance, are ideally met by this line of screens. The diversity is such that proper selections may be made for any need, personal, commercial, or educational.

DA-LITE BEAD SCREENS

DA-LITE Screens are to be found today in a large majority of the world's finest movie palaces. From this long experience comes the high theatrical standard of efficiency for which the Da-Lite Bead Screen is famous.

Da-Lite Screen models are of either the folding or the map type. In both, compactness has been achieved with wonderful ingenuity, and yet at no point has quality been sacrificed.

The screen surface is a layer of very small glass beads superimposed on a specially prepared fabric. Recent improvements in the method of applying beads to the fabric result in more uniform distribution of the beads, greater density of beads per square inch, and increased adhesion. The distracting sparkle which formerly characterized all

beaded screen surfaces has been eliminated. Smaller beads are now used, so that the picture may be viewed at closer range without "grain effect." There is an increase, too, in the brilliancy of the screen when viewed from an angle.

The improvements not only enhance the quality of the picture, but also increase the life of the screen. The fabric stays white and pliable indefinitely. The beads adhere tightly, and are guaranteed not to shatter off, even when exposed to excessive humidity.

In all Da-Lite screens, construction is such that the projection surface is rolled *in* rather than out. This protects the entire surface from exposure and prevents the gradual discoloring of a strip across the top which occurs when a screen is rolled with the surface facing out.

DA-LITE CHALLENGER



THE Da-Lite Challenger Bead Screen is a self-complete unit of screen and tripod. It can be used anywhere, requiring no supporting table or wall hooks. Its height can be adjusted to suit the seating arrangements.

The screen is on a spring roller in a reinforced metal tubular case. This case is attached to the folding tripod stand by a swivel joint. A non-sag top screen support assures a taut, flat projection surface, and the screen cannot swing on the stand. The entire unit is folded quickly and compactly (as illustrated) for storage and carrying, and is quickly set up for use. The tripod legs have rubber feet to prevent scratching and slipping.

The Challenger is ideally suited for many uses: for homes, schools, and churches, and for salesmen and demonstrators.

	Screen	Zipper Case
Size	Code	Code
30 x 40 in.	SABEL	SLECG
36 x 48 in.	SABEM	SLECH
39 x 52 in.	SABEP	SLECJ
45 x 60 in.	SLECB	SLECK
52 x 72 in.	SADTE	SLECL

Square Sizes

40 x 40 in.	SLECC	SLECM
48 x 48 in.	SLECE	SLECO
*52 x 52 in.	SLUCR	SLECP
*60 x 60 in.	SLECF	SLECR

*These sizes not adjustable in height.

DE LUXE CHALLENGER

THESE larger Challenger Screens differ from the previously described Challenger models chiefly in the method of raising into position. The DeLuxe Challenger is raised to its full height by means of a crank and worm gears.

	Screen	Box Case
Size	Code	Code
63 x 84 in.	SAPEX	SLECT
70 x 94 in.	SABAY	SLECU
72 x 72 in.	SLECS	SLECW

DA-LITE MODEL A



Da-Lite Model A Screen, front and rear views

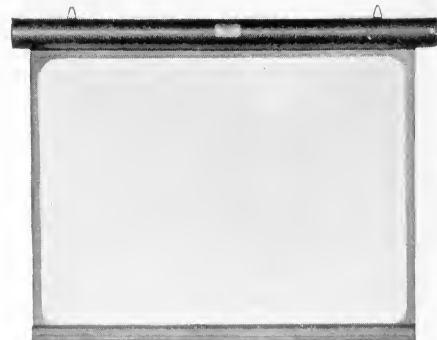
THE Da-Lite Model A Folding Bead Screen is contained in a brown leatherette covered wood case, equipped with a mechanism which erects the screen semi-automatically in thirty seconds. Vertical side arms fold into the box when the screen is closed, and a strong spring hinge in the center of the arms causes them to snap upright as the screen is raised.

Two exclusive features are found in the Da-Lite Model A Screen—the trip rods, and the stretching device. By simply turning a knob, the trip rods cause both side arms to collapse at once, allowing the screen to return to the box. The stretching device brings the screen to a drum-like tension. (Listing on next page.)

Da-Lite Model A, Cont'd

Size	Code
30x40 in.	SABEF
36x48 in.	SABEG
39x52 in.	SABEO

Tripod Stand for Model A Screen, *Code* DATEJ.



height of ten feet, with an ample spread to prevent top-heaviness. Where Model C



Screens (or Model B) cannot be attached to the wall, these tripods offer a practical solution. Or, if more suitable, ceiling brackets may be had if specified in ordering. Screen surface is optional; beaded, silver-tone, or matte white.

Model C may also be had in a dustproof metal case which improves the screen's appearance and protects it from dirt and damage. For wall hanging or tripods; not for ceiling hanging.

DA-LITE MODEL B

THE Da-Lite Model B Map-style Bead Screen rolls up like a window shade into a metal case, which is hung on the wall or on Super Tripods.

Size	Code
22x30 in.	SABFO
30x40 in.	SABEH
36x48 in.	SABEI
39x52 in.	SABER
45x60 in.	SABEJ
52x72 in.	SABEK
63x84 in.	SAREB

Square Sizes

40x40 in.	SLAMO
48x48 in.	SLATA
52x52 in.	SLAOA
60x60 in.	SLAWE
72x72 in.	SLALU

DA-LITE MODEL C

THE Da-Lite Model C is a spring roller screen, with roller mounted upon a back-board equipped with hooks for hanging on a wall or on a pair of tripods. The tripods (listed below) have a maximum

Without case With case

Size	Code	Code
6x 8 ft.	SABAZ	SAROY
7x 9 ft.	SAROX	SAROA
8x10 ft.	SABCI	SATOX
9x12 ft.	SABCO	SAVOW

Square Sizes

8x 8 ft.	SLACZ	SUNCA
9x 9 ft.	SLAZR	SUNDL
10x10 ft.	SLAEL	SUNEX
12x12 ft.	SLAYL	SUNEN

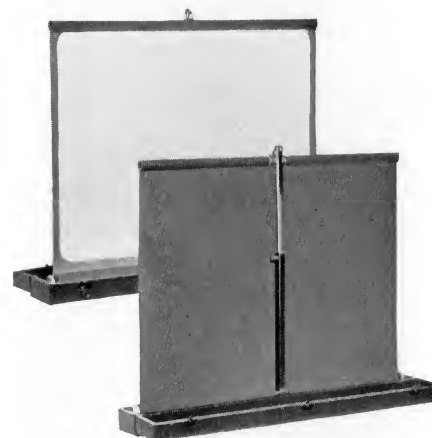
Model C Screens may be had with perforated sound screen fabric if desired, at a slightly increased price.

TRIPODS

Pair of Super Tripods for Model B or C Screens, sizes up to 8x10 ft. *Code* SABEY.

DA-LITE MODEL D

THE Da-Lite Model D Screen is a box screen containing a spring roller on which is mounted a screen with the standard Da-Lite beaded surface. The leatherette covered case is neat and attractive. From it, the screen is raised and supported by a single, hinged, collapsible



upright behind the screen, as pictured. An excellent screen at a low price.

Size	Code
22x30 in.	SABIA
30x40 in.	SABIB
36x48 in.	SABIC
39x52 in.	SABID

Square Sizes

40x40 in.	SUNNE
48x48 in.	SUNTO
52x52 in.	SUNUK

De Luxe Model D

45x60 in.	SUYLA
52x72 in.	SUYEM
6x 8 ft.	SUYBO

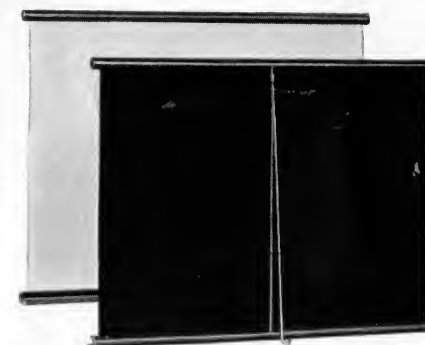
DA-LITE SCREEN FABRIC

DA-LITE beaded screen fabric is available, as listed below, for replacement purposes. Sizes refer to the listed screen sizes. Fabrics are provided with slat pocket, ready for mounting.

Size	Code
22x30 in.	SUNYA
30x40 in.	SUNYB
40x40 in.	SUNYC
36x48 in.	SUNYE
48x48 in.	SUNYF
39x52 in.	SUNYG
52x52 in.	SUNYH
45x60 in.	SUNYJ

Da-Lite Screen Fabric, Cont.

Size	Code
60x60 in.	SUNYK
52x72 in.	SUNYL
72x72 in.	SUNYM
63x84 in.	SUNYO
70x94 in.	SUNYP
72x96 in.	SUNYR
8x 8 ft.	SUNYS
7x 9 ft.	SUNYT
9x 9 ft.	SUNYU
8x10 ft.	SUNYW
10x10 ft.	SUNYX
9x12 ft.	SUNYY
12x12 ft.	SUNYZ



DA-LITE JUNIOR

THE Da-Lite Junior Screens, while designed especially for children's use with toy projectors, can well be used for general projection where their size is sufficient. They have the usual fine Da-Lite beaded surface, and are rolled up when not in use. The illustration shows their construction, and their compactness when rolled for storage.

Size	Code
13x18 in.	SABAE
18x24 in.	SABAF
22x30 in.	SABAG
30x40 in.	SECLA

Bell & Howell's Personal Service Department is always ready and willing to help you with any special problems connected with your motion picture activities.

DA-LITE MASTER

THE case into which the Da-Lite Master Bead Screen folds is a steel-bound fiber-case trunk, and the operating mechanism is such that the screen never need be touched by the hands in raising and lowering. A hand-crank operates a worm and gear mechanism, which raises the screen to its full height smoothly, easily, and quickly. After the screen is erected,

it is then stretched just enough to remove any "waves" by means of an exclusive stretching device.

Size	Code
6x 8 ft.....	SABEA
8x10 ft.....	SABEB
9x12 ft.....	SABEC

May be had with perforated sound screen fabric at a slightly increased price.

DA-LITE ELECTROL

THE Da-Lite Electrol is an electrically operated wall-type screen especially suitable for class-rooms, churches, clubs, etc. In this motor-driven model the screen is unrolled to the correct operating position by a turn of the switch. A second turn of the switch rerolls the screen up into the substantial case which protects it from dirt and damage when not in use. All stops are entirely automatic. The switch may be placed wherever it is most convenient. Smooth rolling operation and freedom from pulling against spring-roller tension characterize the Electrol.

Screen material is optional — Da-Lite beaded or Da-Lite seamless mat white

screen surfaces. Perforated surfaces (for sound-film projection) and black borders are available at an additional cost.

The standard Electrol motor is designed to operate on 110-volt, 60-cycle A.C. Motors for other voltages and cycles can be supplied on special order.

Rectangular			Square		
Size	Code		Size	Code	
6 x 8 ft.	SLOMA		8x 8 ft.	SLOMJ	
8 x10 ft.	SLOMB		10x10 ft.	SLOMK	
9 x12 ft.	SLOMC		12x12 ft.	SLOML	
10½x14 ft.	SLOMD		14x14 ft.	SLOMM	
12 x16 ft.	SLOMF		16x16 ft.	SLOMO	
13½x18 ft.	SLOMG		18x18 ft.	SLOMP	
15 x20 ft.	SLOMH		20x20 ft.	SLOMR	

M.P.E. "COMPACT" COLLAPSIBLE SCREEN

THIS screen provides both a large picture surface and compactness in transportation. The screen fabric withstands rolling and folding, and presents a matte white opaque surface of high light reflecting quality. This surface can be washed when necessary. The collapsible hardwood frame, with its supporting legs, is erected in a few minutes, and provides

for stretching the fabric flat and tight. The base of the screen can be adjusted to 18, 36, or 57 inches from the floor. A single, narrow, leatherette-covered case only 45 inches long accommodates the frame and fabric complete. In two sizes.

Size	Code
5x7 ft.....	SKRNO
7x9 ft.....	SKREN

REAR PROJECTION SCREENS DILOPHANE DA-TEX

PICTURES are shown *through* these screens from behind. The new and vastly better screen material is a plastic, with a freedom from grain and pattern that makes it far superior to the formerly used translucent fabrics. Fire-resisting and as easily washed as glass, this screen

will last for years and will not discolor with age. The plastic surface is mounted in a wood frame, with tripod stand.

Size	Code
15x20 in.....	DATEA
22x30 in.....	DATBE
30x40 in.....	DATCE

ACCESSORIES

FOR FILMO PROJECTORS

PROJECTION LENSES

ONE of the valuable features of the Filmo Projector is its flexibility for furnishing almost any desired picture size at the required or desired projection distance. Lenses of varying focal lengths are available and may be interchanged instantly as desired.

A 2-inch lens is supplied as standard equipment with all Filmo 16 mm. Pro-

jectors. Other projection lenses, as listed on the following page, may be had as supplementary equipment for meeting special conditions of length of throw and picture size. Both focal length and working aperture are stated. As with camera lenses, the smaller the F value, the greater the amount of light transmitted.

The B&H Incre-Lite 3-inch F 2.3, 3½-inch F 2.7, and 4-inch F 2.8 lenses pass about twice as much light as the standard B&H lenses of the same focal lengths. These fast lenses are ideal for long auditorium throws, assembly halls, and schools, and are particularly effective with the most powerful Filmo Projectors.

(Continued on next page)



Above—B&H projection lenses: ¾-inch F 3.0, 1-inch F 2.5, 1½-inch F1.8, 2-inch F2.0, 3-inch F 3.3 and 3½-inch F 3.5.

Right — B&H Incre-Lite projection lenses: 4-inch F 2.8, 3½-inch F 2.7, and 3-inch F 2.3



PROJECTION LENSES, Continued

Lenses for Filmo 16mm. Projectors

Focal Length	Working Aperture	Name	Code
15 mm.	F 2.14 B&H		PANWA
3/4-in.	F 3.0 B&H		PLACB
1 -in.	F 2.46 B&H		PLAMA
1 1/2-in.	F 1.8 B&H		PLAKS
2 -in.	F 2.0 Great Lite		PLAJC
2 -in.	F 2.1 Extra-Lite		PLATA
**2 -in.	F 1.6 B&H Incre-Lite		PALAE
2 1/2-in.	F 1.9 Extra-Lite		PLATB
3 -in.	F 3.3 B&H		PLAJA
3 -in.	F 2.9 Extra-Lite		PLATC
3 -in.	F 2.3 B&H Incre-Lite		PYABL
3 1/2-in.	F 3.5 B&H		PLAPO
3 1/2-in.	F 2.7 B&H Incre-Lite		PYACO
4 -in.	F 4.25 B&H		PLAFU
4 -in.	F 2.8 B&H Incre-Lite		PYADU

**For those Filmo 16 mm. Projector models which have the large (1 1/2-inch inside diameter) lens carrier, includ-

ing, among others, models J, 129-B, C, and D, 130, and the Filmosounds. Cannot be used in models having the smaller (1-inch inside diameter) lens carrier.

Lenses for Filmo 8mm. Projectors

3/4-in.	F 1.8 B&H	TOLPY
*1 -in.	F 1.6 B&H	TATAN
1 1/2-in.	F 2 B&H	TATSO

*Standard equipment with projector.

LENS ADAPTER

For 16 mm. Projectors

When ordering an extra 16 mm. projection lens, specify the inside diameter of the lens carrier on the projector in which the lens is to be used. If the projector has the large lens carrier, a lens adapter will be supplied with the lens at no extra cost. Lens Adapter, Code CARDI.

PROJECTED PICTURE SIZES

Lens Focal Length		Distance in Feet From Screen														
		8'	10'	12'	16'	20'	25'	32'	36'	40'	50'	64'	75'	100'	125'	150'
On 8 mm. Projector	16 mm. Projector	WIDTH OF PICTURE														
	5/8"	4'10"	6'0"	7'2"	9'7"	12'0"	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
	3/4"	4'0"	5'0"	6'0"	8'0"	10'0"	12'6"	.....	.....	.....	.....	.....	.....	.....	.....	.....
	1"	3'0"	3'9"	4'6"	6'0"	7'6"	9'4"	11'11"	13'5"	14'11"	.....	.....	.....	.....	.....	.....
3/4"	1 1/2"	2'0"	2'6"	3'0"	4'0"	5'0"	6'3"	8'0"	9'0"	10'0"	12'6"	.....	.....	.....	.....	.....
1"	2"	1'6"	1'10"	2'3"	3'0"	3'9"	4'8"	6'0"	6'9"	7'5"	9'4"	11'11"	14'0"	18'9"	23'5"	28'1"
	2 1/2"	1'2"	1'6"	1'9"	2'4"	3'0"	3'9"	4'9"	5'4"	6'0"	7'6"	9'7"	11'3"	15'0"	19'8"	22'5"
1 1/2"	3"	.....	1'3"	1'6"	2'0"	2'6"	3'1"	4'0"	4'6"	5'0"	6'3"	8'0"	9'4"	12'6"	15'7"	18'8"
	3 1/2"	.....	1'0"	1'3"	1'8"	2'1"	2'8"	3'5"	3'10"	4'3"	5'4"	6'11"	8'0"	10'8"	13'4"	16'0"
	4"	.....	.....	1'1"	1'6"	1'10"	2'4"	3'0"	3'3"	3'9"	4'8"	6'0"	7'0"	9'4"	11'8"	14'0"

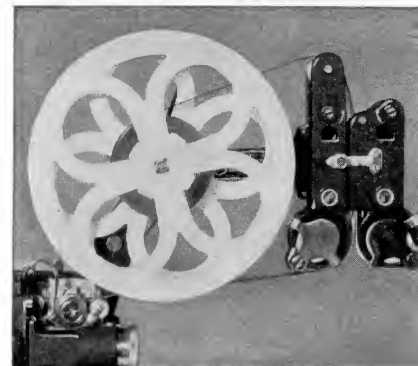
PROJECTOR APERTURE BRUSH

THE aperture in the Filmo Projector should be cleaned frequently with this brush to remove dust and lint which settles there and is magnified on the

screen, giving a fuzzy and ragged edged appearance to the picture.

Projector Aperture Brush, Code PROAM.

B & H FILM CLEANER



Film Cleaner mounted on the Filmo S Projector, threaded for simultaneous cleaning and projection

DURING use, 16 mm. movie film attracts dust and grit. Touching the film with the hands leaves oil spots which attract more dust. Continued projection imbeds this foreign matter into the film, resulting in screen images of decreased brilliance and clarity. To solve the problem of film cleaning, with its hitherto tedious or expensive processes, the B&H Film Cleaner was designed.

This simple device is quickly attached by its own clamp arm to the upper reel arm hub of the Filmo Projector. The film passes off of the feed reel, over a roller, and down through the Cleaner. There it runs, under the proper pressure, between a pair of tapes moistened automatically with Filmoleen, the Bell & Howell film cleaning fluid which is as efficient and safe to use with color films as with black-and-white. Dirt and grease are softened and wiped off. Then, in passing through the projector mechanism, the film is thoroughly dried before it is wound upon the take-up reel. Soiled cleaning tape is replaced with clean tape by a turn of a knob.

Cleaning during projection, a unique feature of the B&H Film Cleaner, is a major advantage. Should the film have carried an extra large particle of grit,



Film Cleaner on Filmo 8mm. Projector, open to show tape and film

which has lodged in the cleaning tape, projection will immediately disclose any scratch or abrasion on the film, and a new section of tape may be brought into place, avoiding any further damage to the film.

Code

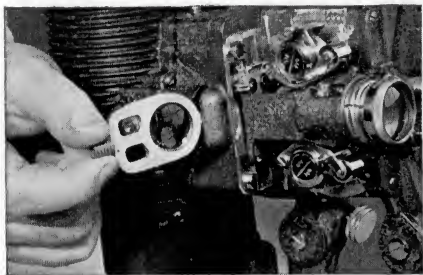
B&H Film Cleaner, complete with tapes and Filmoleen
For Filmo 57, R, or S Projector...MABAB
For Filmo J, JS, or JJ Projector...MABAC
For Filmo 129 Projector...CLENR
For Filmo 8 mm. Projector...CLERO
For Filmosound Model 138...CLETA
For Filmosound Model 120...CLESMA

REPLACEMENT ITEMS

Filmoleen, 6-oz. can...MABAC
Wick Tape, 6-ft. roll...MABAD
Wick Tape, Box of six 6-ft. rolls...MABAE

The Bell & Howell film laboratory is fully equipped to clean and polish your films, and to subject them to the life-prolonging Vaporate Treatment. Details appear on page 45.

MAGNILITE CONDENSER



Inserting the Magnilite Condenser

SCREEN illumination is increased as much as 56% when the Magnilite Condenser is used in the auxiliary condenser slot found in most Filmo 16 mm. Projectors just ahead of the regular, larger condenser—that is, in the slot formerly used for the special Kodacolor condenser.

The effectiveness of the Magnilite Condenser varies with the projection lens and lamp used, as indicated by the following tabulation. With lenses longer than those listed below, the new condenser causes a decrease in illumination. Its use, therefore, should accompany only these lenses.

Lens	Increase with 500- watt Lamp	Increase with 750- watt Lamp
15 mm. F 2.1	36%	56%
3/4" F 2.5	34%	45%
1" F 2.46	24%	28%
1 1/2" F 1.8	32%	33%
2" F 1.6	39%	32%
2" F 2.1 Extra-Lite	9%	10%
2" F 2.1 Great-Lite	26%	...
2" F 1.6 Incre-Lite	35%	35%
2 1/2" F 1.9 Extra-Lite	...	3%
B&H Magnilite Condenser, Code CONDE.		

DA-LITE PROJECTOR STAND

THE Da-Lite Projector Stand provides a sturdy, steady support for the projector—a support which is amply high to permit projecting over the heads of the seated spectators. Thus it permits using for seating the most desirable section of the room—that between projector and screen. The stand's height is adjustable to meet every usual need. The stand can be wired by passing the projector cord through the vertical tubular member. Compact folding makes it easy to store and to transport.



Baked black crystal and chromium finish. There are two models, differing only in the table top. No. 1 is for silent projectors except those with large base, like Filmo 129 and 130. This top is 12 by 5 inches, with side clamps adjustable to an 8-inch width, and has a crank-operated tilting mechanism. Code SANFA. No. 2, for Filmo 129 and 130 Projectors and for Filmo-sounds, has a non-tilting table top 20 by 12 inches. Code SACMY.

RUBBER FOCUSING RING

THIS moulded rubber ring slips over the knurled focusing flange of the 2-inch F 1.6 projection lens, where it provides an easier grip and thus facilitates focusing. It is now standard equipment on

Filmosounds, and can be used advantageously on any Filmo Projector which uses the F 1.6 lens. B&H Rubber Focusing Ring, Code RINGO.

PROJECTOR LAMPS



AN extra projection lamp should be in your projector case at all times so that, should a lamp reach the end of its life during a film showing, your program need not be prematurely ended.

In order to achieve maximum brilliancy in the projected pictures, it is essential to use the projector lamps which are made especially for the Filmo Projector. In these lamps, the filaments are placed just right, and the brass centering or prefocusing ring is very accurately soldered in the right position to align the filaments correctly between reflector and lens. When buying replacement lamps, insist on those supplied by Bell & Howell. They are in blue boxes, sealed with B&H seals.

All 750-watt lamps are of larger diameter than lower-wattage lamps. Therefore, their prefocusing rings are larger. The lamp-house base in projectors capable of using 750-watt lamps will not take lamps with the small prefocusing ring. Therefore, when lower-wattage lamps are to be used on such projectors, they must be ordered with large rings. When lamps are to be used in projectors not capable of using 750-watt lamps, they should be ordered with small rings.

1000-watt and 1200-watt lamps are for use only in Filmo Model 130 Projectors, either silent or sound, and lamps of lower wattage cannot be used in these machines. The 1200-watt lamp furnishes 45% more illumination than the 1000-watt unit.

For Filmo 8 mm. Projectors, order 400-watt line voltage lamps with small ring. 300-watt and 500-watt lamps with small ring may also be used in Model 122-A. In Model 122-B for 110- to 250-volt current, only 400-watt lamps can be used.

Projector Lamp		With Large Ring	With Small Ring
Watts	Volts	Code	Code
165	32	.....	PROBC
200	50	.....	PROKD
250	20	.....	PROKA
250	50	.....	PROKF
300	105	GARMO	GAREF
300	110	GASTE	PROKI
300	115	GIROA	GEBAF
300	120	GLADO	GLABO
*300	125	GLEAU	GLAFO
375	75	.....	FIOEH
400	32	ROFAE	ROFYD
400	100	GLIKO	PROKE
400	105	GLORE	GLIMO
400	110	GOSU	GLUAF
400	115	GOLPU	GOLIO
400	120	GOPEA	GOLTO
*400	125	GRANU	GOWPE
500	100	GRAPA	PROKO
500	105	GRARO	SABIF
500	110	GRASA	SABLO
500	115	GREXA	SAFIU
500	120	GRIFO	FIOIX
*500	125	KEMHU	GROPA
750	100	KIOKW	.....
750	105	KODOA	.....
750	110	GABAP	.....
750	115	GARCU	.....
750	120	GAREA	.....
*750	125	KEJOT	.....
1000	100	CLERA	.....
1200	100	TWELA	.....

*Available on special order. Three weeks required for manufacture.

Metal Caps for Projection Lamps

Code
For lamps to 500-watt, inclusive...FILZU
For 750-, 1000-, and 1200-watt
lampsFIMAY

Pilot Light Bulb

For Filmo JJ, 129, 130, and
Filmosound ProjectorsFILUX

CONTINUOUS PROJECTION ATTACHMENTS

FOR display booths, show windows, and other public demonstrations, Filmo 16 mm. Projectors for either silent or sound film may be equipped with a continuous projection attachment permitting the continuous automatic showing of as much as 600 feet of film without interruption for rewinding at the end of each showing. The constant presence of an operator is not required. The projector draws the film from the inside of an endless coil and returns it to the outside of that coil. A mercury switch automatically stops the projector in case of incorrect threading or film breakage, thus preventing damage to the film.

Loading or unloading is accomplished simply by winding the film right on or off the rollers by means of a loading

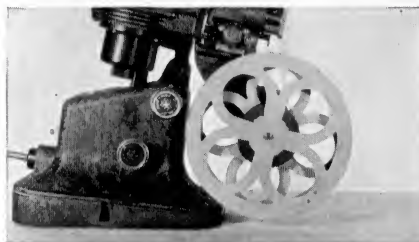
drum, the splice being made after loading is completed, thereby precluding error.

A single print has been run night and day for hundreds of hours without a break, and with minimum service a single print ran for more than 650 hours without being rendered unusable.

The continuous attachment is instantly removable. It is exceedingly economical of space, a point which is important to those who show films in cabinets, display fixtures, and show windows. Complete details about B&H continuous projection attachments are presented in a special circular, available upon request.

Assistance from the Bell & Howell Industrial Division is available for the solution of special exhibit problems of all kinds.

AUXILIARY TILT for Filmo J Projectors



TO provide the great amount of downward tilt sometimes necessary when using Filmo J Projectors from balconies of church and school auditoriums, this auxiliary pedestal tilt is offered. Where even more tilting is required, two of these units may be used together.

Auxiliary Tilt, Code PROBI.

PROJECTOR BELTS

FOR Filmo Projectors which employ spring belts, it is wise to have always ready for replacement needs one extra belt of each type used. Order from the list below.

For 129 Projector	Code
Rewind Belt	PEBRA
Feed Belt	PEBSB
Take-up Belt	PEBTC
For S and R Projectors	
Rewind Belt	PEBUD
For S, R, and all previous 400-foot capacity Projectors	
Feed (or Take-up) Belt	PROBE

PROJECTOR OIL

BECAUSE of the high speed of the Filmo Projector mechanism and the precision of all moving parts, it is essential that only Filmo Projector Oil, a selected lubricant, be used. (There is another grade of oil for Filmo Cameras, but this should not be used for the Projector.)

Filmo Projector Oil, per bottle	PROIB
Same, with one-drop oil can	PROCO

Consult the Bell & Howell Personal Service Dept. when difficult movie problems confront you.

COPING WITH VARIOUS LINE VOLTAGES

A Filmo Projector equipped with variable resistance and voltmeter units will operate over an input voltage range of from approximately 95 to 125 volts without external resistances.

On current slightly above 110 volts, a projector without variable resistance and voltmeter should be operated with one or more line current resistors (see page 55) in the current supply line. Or a 115-, 120-, or 125-volt projector lamp, whichever matches the input voltage, may be used instead. The 300-, 400-, 500-, and 750-watt lamps are available in these voltages. See page 55.

Filmo Projectors equipped with variable resistance and voltmeter units may be used on 220 volts, even though the current may fluctuate slightly, if a fixed rheostat such as the 220 to 110 volt rheostat (see

below) is introduced into the current supply line.

On 220 to 240 volt lines, projectors not equipped with the variable resistance and voltmeter should use an adjustable rheostat, or a fixed rheostat which provides the correct resistance to reduce the prevailing line voltage exactly to the lamp voltage. In ordering, specify line voltage and also voltage and wattage of the projector lamp.

If the resistors shown below do not cover the line currents on which you will want to use the projector, please give full particulars, and we will supply a satisfactory external resistance.

The Filmo variable resistance and voltmeter units for direct attachment to the projector are listed on page 59, under "Projector Conversions."

LINE CURRENT RESISTORS



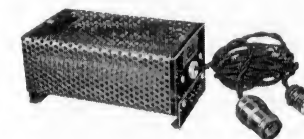
FOR effecting relatively small reductions in line current voltage, Line Current Resistors as listed below are recommended. Where one Resistor does not give sufficient voltage drop, two or three may be used in series.

Resistor	Code
No. 5595. Gives 7-volt drop with 400-watt lamp; 9-volt drop with 500-watt lamp	PROCM
No. 8084. Gives 6.5-volt drop with 750-watt lamp	PRATO
No. 9702. Gives 4.6-volt drop with 1000-watt lamp	PRAEM

FIXED RHEOSTATS

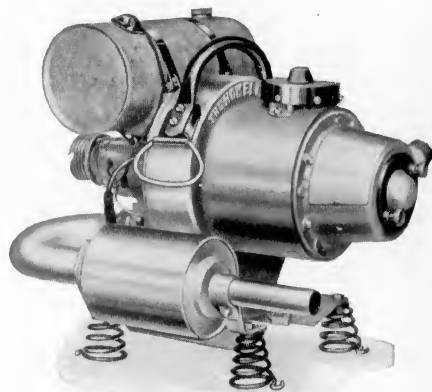
FIXED rheostats are available, as listed below, for reducing 220- or 240-volt current to 110 volts for Filmo silent projectors. Order according to the wattage of

the lamp used in your projector, as a fixed rheostat gives its rated voltage drop only when carrying the load for which it is designed. When operating a projector on a rheostat, *always leave the projector lamp switch on.* Rheostats for other than 220- and 240-volt current may be had on special order.



Rheostat	Code
220 to 110 volt, for 400-watt lamp	PROJE
240 to 110 volt, for 400-watt lamp	PROJC
220 to 110 volt, for 500-watt lamp	PRAFY
240 to 110 volt, for 500-watt lamp	PRAGM
220 to 110 volt, for 750-watt lamp	PRAH1
240 to 110 volt, for 750-watt lamp	PRAJU
220 to 110 volt, for 1000-watt lamp	PRAKN
240 to 110 volt, for 1000-watt lamp	PRALZ

PORTABLE GENERATORS



SMALL, compact, highly efficient, economical gasoline engine driven generators are offered for providing power to operate Filmo Projectors and Filmosounds where electric current is not otherwise available. These generators are of 650-watt and 1000-watt capacity, and weigh 71 pounds and 89 pounds, respectively. Overall size is approximately 16 by 19 by 21 inches.

The larger generator will easily supply alternating current for operating the 750-watt Filmosound or the 1000-watt or 750-watt silent Filmo Projectors. The 650-watt generator supplies direct current sufficient for 500-watt silent projectors. Both supply steady, flickerless light at a constant 110 voltage. Regardless of how the load is applied or released, the voltage is automatically regulated, with no necessity for making adjustments or manipulating controls.

The miniature two-cycle gasoline engine is air cooled, easy to start, and inexpensive to run. One gallon of gasoline and $\frac{3}{4}$ pint of oil will operate the unit for four hours. An efficient muffler prevents objectionable noise. Spring mounting eliminates vibration. The entire unit is weatherproof and dustproof.

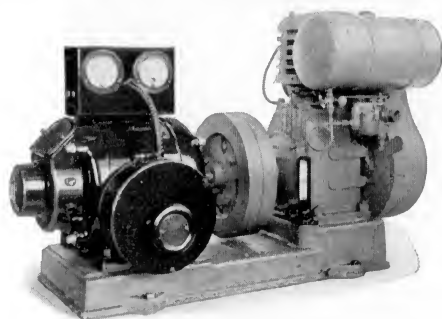
Code

1000-watt, 110-volt, 60-cycle A.C.
Generator HOMEL
650-watt, 110-volt D.C. Gen-
erator HOMRO

SEMI-PORTABLE GENERATORS

WHERE extreme portability is not required, these semi-portable generators are recommended for supplying current for 750- and 1000-watt Filmo and Filmosound Projectors. Each model is complete with 4-cycle air cooled gasoline engine which operates at 1800 R.P.M., and a generator, meter box, ammeter, voltmeter, fuse block and fuses, mounting base, and flexible coupling.

A field rheostat permits setting for voltages ranging from slightly below to slightly above 110. An automatic gas governor maintains the pre-determined voltage in face of variations in current consumption. The ignition system is shielded to prevent interference with Filmosound or radio sound reproduction.



The overall size is 34 inches long, 24 inches high, and 16 inches wide. Weight, 320 pounds. A most satisfactory unit for installing in a small truck or in a summer camp, hunting or fishing club, and other isolated structures. Two sizes, with 1000-watt and 1500-watt capacity, are available, and each size may be had in A.C. or D.C. type, as follows:

Code

1000-watt, 110-volt, 60-cycle A.C.
Generator Unit HOMGR
1500-watt, 110-volt, 60-cycle A.C.
Generator Unit HOMAT
1000-watt, 110-volt, D. C. Gen-
erator Unit HOMUN
1500-watt, 110-volt, D.C. Gen-
erator Unit HOMNI

D.C. AUTOMOBILE GENERATOR

THIS direct current generator makes it possible to operate silent Filmo Projectors where no other power supply is available. It can be used with any make of automobile, as it is driven by a belt from the wheel. Engine running speed is equivalent to 10 m.p.h. State size of tire when ordering.

Code

600-watt D.C. Automobile Gen-
erator, with voltmeter, bracket,
and tire belt MISAG
1000-watt D.C. Automobile Gen-
erator, with voltmeter, bracket,
and tire belt MISAT

PROJECTOR CONVERSIONS

VAST advances in the illuminating power of Filmo 16 mm. Projectors have been made in the past several years. Just how much difference today's high-powered lamps make in screen results you can appreciate only by seeing an actual comparison, which your dealer will gladly make for you. When you see the wonderful improvement that it will make in your pictures, you will probably want today's brilliant illumination. You needn't necessarily buy a new projector to obtain this great screen brilliance. Your present Filmo 16 mm. Projector can be converted at a cost less than you might reasonably expect.

The costs of these conversions, presented in detail in the accompanying price list, naturally vary with the age and model of the projector to be converted, and also with the power of the lamp which the machine is to be adapted to use. For instance, projectors now using the 50-volt, 200- or 250-watt lamps may be converted at a nominal cost to use 300- or 400-watt line voltage lamps. To convert such projectors to use 500-watt and 750-watt lamps, however, involves providing a modern, more efficient cooling system. See the accompanying price list to learn what can be done to modernize *your* Filmo Projector.

BOOKS on Motion Picture Photography and allied subjects

AMATEUR MOVIE MAKING

By Herbert C. McKay, A.R.P.S.

This book covers exhaustively, yet in an easily understood manner, every point in the making and projecting of motion pictures by amateurs. It is divided into three parts: Photographic Work, Amateur Production, and Appendix of Practical Information including tables of lenses, angles of view, screen sizes, etc. The text has been approved by the officials of the Amateur Cinema League. Fully illustrated, maroon fabricoid binding. *Code* MISFD.

CINE TITLING AND EDITING

By Herbert C. McKay, A.R.P.S.

Covers thoroughly and clearly this highly important phase of movie making. *Code* MISBE.

CAMERA SECRETS of HOLLYWOOD

By Robert C. Bruce and Pat Dowling

Practically all the points about camera technique which are made in this book—and these points are many and comprehensive in their total effect—are driven home by reference to one or more of the

many photographic illustrations. Still photographers as well as movie makers will find this book helpful. Paper covered, *Code MISES*.

Leather covered, *Code MISET*.

CINEMATOGRAPHER'S BOOK OF TABLES

A compilation of tables and charts, originally published in "International Photographer," covering practically every requirement normally met by the professional and amateur cinematographer—a valuable reference book. *Code MISDA*.

CINEMATOGRAPHY AND TALKIES

By James R. Cameron and J. A. Dubray

A book which will interest the serious amateur maker of either silent or sound films. It concerns itself largely with technique, covering comprehensively every phase of its subject, as the following partial list of contents indicates: Light, Lenses, Exposure, Lighting Indoor Movies, Color Filters, Reflectors, Film, Making Our Picture, Titles, Cutting and Editing, Trick Cinematography, Animated Cartoons, Making Up for Movies, Principles of Projection, Putting On Our Show, Talkies, How Sound is Recorded and Reproduced, Studio Technique, Tubes and Light Cells. *Code BOKAB*.

TALKING PICTURES

By Bernard Brown, B.Sc.

An exhaustive work dealing with the technique and mechanics involved in making sound pictures. The information is detailed, but written in an easily understood and non-technical style, and illustrated with numerous pictures and diagrams. *Code MISEU*.

BOOKS BY JAMES R. CAMERON

SOUND MOTION PICTURES

Recording and Reproducing

A new book of 320 pages and about 200 photographs and diagrams, covering the

making and showing of sound motion pictures from the time script is handed to the director to the actual showing of the picture in the theater. Covers recording, monitoring, editing, re-recording, optical printing, recording equipment, etc., as well as reproducing and the equipment necessary. The book is right up-to-the-minute, covering W. E. Mirrophonic, RCA new High Fidelity-Ultraviolet recording and reproducing, magnetic recording, etc. *Code CAMRO*.

Talking Movies *Code MISCF*

Amateur Movie Craft
(paper cover) *MISCD*

Amateur Movie Craft
(cloth cover) *MISCE*

Motion Picture Projection *MISGB*

Motion Pictures with Sound *MISGC*

FOR THE ADVANCED AMATEUR

The books listed below have been written for the amateur who wants to make a study of the finer points of cinematography.

Motion Picture Photography. By
Carl L. Gregory, F.R.P.S. *MISCI*

Motion Picture Projection. By
T. O. O'Connor Sloane, Ph.D.,
LL.D. *MISGA*

Screen Acting. By Inez and Helen
Klumph *MISDN*

Photoplay Writing. By William
Lord Wright *MISER*

Photography for the Amateur.
By George W. French *MISFE*

Motion Picture Directing. By
Peter Milne *MISIV*

Motion Picture Photography for
the Amateur. By Herbert C.
McKay *MISUN*

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FILMO SILENT LIBRARY

16 MM. SILENT FILMS FOR SALE OR RENT

Write for Lists

IN ADDITION to enjoying your own films, you can now bring the whole wide world into your own home by renting or buying Filmo Library films. Write for the free film lists offered below.

Home Entertainment

All the famous comedians of the silent screen, plus the incorporeal heroes of the comic strips, are now at your service. Take them home and let them amuse you and your loved ones.

Fireside Learning

The world of travel and of nature is brought to your own fireside by the Filmo Library—a world encyclopedia in pictured motion! Let naturalists like Ditmars, Pillsbury, Finley, and Tolhurst show you the wonders they have witnessed. Such fireside shows will provide your family with universally interesting topics of instructive conversation.

Improve Your Game

Devotees of golf or tennis can “take lessons” from experts like Joe Novak, Harry Cooper, and Helen Wills Moody,



From “Felix Laughs It Off”.
No. MX-252, Sale \$20, Rental \$1

simply by buying or renting excellent instructional films prepared by these outstanding masters. Try comparing these films with movies of your own game.

Enrich Your Own Films

A fast-moving traveler who films as he goes cannot avoid missing some of the scenes really needed to tell the story of his trip. Unfavorable weather or lack of time may cause regrettable omissions. Sequences, selected with discrimination from well-made professional travel films can fill the gaps for the amateur just as they do for the professional. Filmo Library offers access to fine travel material of this type, on U. S. National Parks and other scenic areas, and on every country on earth.

Write for Lists of Silent Films

- List XF1—Silent Rental Library (16 mm.)
- List XF2—Silent Films for outright sale (16 mm.)
- List XF3—Silent Films for outright sale (8 mm.)

BELL & HOWELL COMPANY
Films Division

1801-15 Larchmont Ave., Chicago, Ill.



From “Grand Canyon National Park”.
NO. X9028, Sale \$24, Rental \$1

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offers SELECT SOUND-FILM SERVICE

A WIDE selection of late talking pictures is now available for your use in home, school, and church, and in business and social organizations. The list includes super-features from the Hollywood studios of major producers such as Universal, Grand National, and others, in addition to the cream of the “independent” crop. There are so many hand-picked features to choose from that a new feature program could be run every week for five years without exhausting the present list. New films are being added constantly, pictures carefully selected for distribution exclusively through the Filmosound Library. Each print is of maximum quality and is professionally inspected before each booking. The Filmosound Library trademark, the “Emblem of Excellence,” protects the film user against inferior service.

DRAMATIC FEATURES

Outstanding features obtainable exclusively through the Filmosound Library include *The Road Back* (Universal), *Something to Sing About* (Grand National), *Nine Days a Queen* (Gaumont-British), and hundreds of others.

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Scores of outstanding adventure films, such as *Killers of the Sea* (Grand National), *Bring 'em Back Alive* (RKO), and *Camera Thrills* (Universal), are typical of the sound films that depict thrilling action in far places.

COMEDIES

Henry Armetta, Louise Fazenda, Charlotte Greenwood, Andy Clyde, Sterling Holloway, Edgar Kennedy, and many other well-known comics appear in short comedies that are sure to amuse young and old.

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Oswald Rabbit, *Meany-Miney-Moe*, *Cartune Classics*, *Terry Toons*, *Aesop Sound Fables*, *Tom and Jerry*, *Little King*, *Cubby Bear*, and many other series of the ever popular cartoon comedies have been selected and graded for audience fitness. In some cases the prints have been specially edited by the removal of short objectionable sequences in otherwise excellent “family” pictures.

EDUCATION

Geography, nature study, music, history, athletics, motion picture appreciation, human relations, current events, and other school subjects are visualized and brought to life by Filmosound Library films.

RENT a FILMOSOUND

Movie makers wishing to present sound-film entertainments at home but not as yet owning sound projectors, can arrange for a complete rental program, machine and film, through local dealers who maintain Filmosound Service Stations.

Send for Sound Film Lists. State type of films desired and make of projector.

FILMOSOUND LIBRARY PRESENTS OUTSTANDING STARS



Sally Eilers



Zazu Pitts



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Accessories

for

BELL & HOWELL FILMO

MOTION PICTURE
CAMERAS & PROJECTORS

16 mm. 8 mm.

WILLOUGHBY

110 West 32nd Street

New York City

Lenses
Color Filters
Lens Accessories
Exposure Meters
Range Finders
Tripods
Lights
Title Outfits
Film Editing
Equipment
Cases
Projection Screens
Projection Lenses
Books

BELL & HOWELL COMPANY

1801-15 Larchmont Avenue . . . Chicago, Illinois
New York . . . Hollywood . . . London

FORM 5109

GE-9-38-3210

PRINTED IN U. S. A.

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for

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MOTION PICTURE
CAMERAS & PROJECTORS

16 mm. 8 mm.

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Equipment
Cases
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Projection Lenses
Books

Professional Results with Amateur Ease



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1801-15 Larchmont Avenue CHICAGO

New York Hollywood London

*Since 1907 the world's largest manufacturer of precision equipment
for motion picture studios of Hollywood and the world.*

Price List

BELL & HOWELL

Filmo ACCESSORIES

Supplement to Catalog Form No. 5109

Effective September 1, 1938. F. O. B. Chicago, Illinois

Subject to change without notice.

LENSES for Filmo Cameras

See Accessory Catalog, pages 3 to 7.

TAYLOR-HOBSON LENSES for Filmo 70 and 141 Cameras

	Code	Price
15 mm. F 2.5 universal focus.....	IBETP	\$51.00
15 mm. F 2.5 in focusing mount.....	IBETQ	64.50
(15 mm. lenses include finder unit for 70-A, E, or D, as ordered.)		
1" F 2.7 universal focus.....	IYLEO	34.00
1" F 2.7 in focusing mount.....	IYLWU	51.00
1" F 1.5 in focusing mount.....	IDPLY	85.00
2" F 3.5 in focusing mount.....	IDBUB	64.50
3" F 4 in focusing mount.....	IDBUC	82.00
4" F 4.5 in focusing mount.....	IDBUE	85.00
6" F 5.5 in focusing mount.....	IDBUG	117.00
6" F 4.5 in focusing mount.....	IDBUF	85.00

When ordering, specify whether Type A, B, or C mount is required. See "Filmo 70 Lens Mounts," Accessory Catalog, page 5. All Filmo 141 Cameras require Type C lens mount.

VIEWFINDER OBJECTIVE UNITS

For Filmo 70 Cameras

If matching viewfinder eyepiece and objective lenses are wanted with 2" to 6" lenses (as when such lenses are ordered for Filmo 70 Cameras not having the variable area viewfinder), specify this in ordering and add to the quoted price.....\$5.00.

For Filmo 141 Cameras

With an extra lens for Filmo 141, a matching viewfinder objective unit should be ordered if the extra lens is of focal length different from the lens now on the camera.

VIEWFINDER OBJECTIVE UNITS for Filmo 141—Continued

The Filmo 141 viewfinder *eyepiece* is used with lenses of any focal length; only the objective need be changed.

	Code	Price
15 mm. viewfinder objective.....	YUBJE	\$6.50
20 mm. viewfinder objective.....	YUBKA	6.50
*1" viewfinder objective.....	YUBLO	6.00
2" viewfinder objective.....	YUBMY	7.00
3" viewfinder objective.....	YUBHR	7.50
4" viewfinder objective.....	YUBBC	8.00
6" viewfinder objective.....	YUBDU	8.50

*Standard equipment on Filmo 141 Camera.

TAYLOR-HOBSON LENSES for Filmo 121 and 75 Cameras

Each of the following lenses is especially mounted for use in either of these two models.

	Code	Price
1" F 2.7 universal focus.....	IYLIN	\$34.00
1" F 2.7 in focusing mount.....	IYLTA	51.00
1" F 1.5 in focusing mount.....	GLIMF	85.00
2" F 3.5 in focusing mount.....	GLIMB	64.50
3" F 4 in focusing mount.....	GLIMC	82.00
4" F 4.5 in focusing mount.....	GLIMD	85.00

TAYLOR-HOBSON LENSES for Filmo 8 mm. Cameras

Each of the following lenses is especially mounted for use in any Filmo 8 mm. Camera. On special order, 2", 3", and 4" Taylor-Hobson lenses, as listed for Filmo 70 Cameras, may be had mounted for Filmo 8 mm. Cameras.

	Code	Price
1" F 2.7 universal focus.....	TACUM	\$34.00
1" F 2.7 in focusing mount.....	TACFO	51.00
1" F 1.5 in focusing mount.....	TACSA	85.00
1½" F 3.5 in focusing mount.....	TACTU	64.50

LENS ADAPTATIONS

Manufacturer of Lens	Camera for which lens was originally mounted	Camera to which lens is to be adapted	Cost of adaptation at B&H factory or branch office
Taylor-Hobson	70	75 or 121	\$ 2.50
Taylor-Hobson	70	127 or 134	3.00
Other than Taylor-Hobson	70	127 or 134	15.00*
Taylor-Hobson	75 or 121	127 or 134	Cannot be adapted
Other than Taylor-Hobson	75 or 121	127 or 134	Cannot be adapted
Taylor-Hobson or other	Not B&H	Any Model Filmo	Subject to estimate if adaptation is possible

*Includes license fee permitting the use of our patented lens mounting.

(Model 127 is the Filmo Straight Eight Camera; Model 134 is the Filmo Double Eight.)

Bell & Howell Lenses

B&H LENSES for Filmo 70 and 141 Cameras

	Code	Price
15 mm. F 2.8 Acura in focusing mount.....	BELBR	\$45.00
1" F 1.5 Extol in focusing mount.....	BELAB	70.00
1" F 1.9 Lumax in focusing mount.....	IDLUX	60.00
2" F 2.8 Acura in focusing mount.....	BELCN	55.00
3" F 2.8 Acura in focusing mount.....	BELDP	60.00
4" F 2.8 Acura in focusing mount.....	BELFO	75.00

B&H LENSES for Filmo 121 and 75 Cameras

1" F 1.5 Extol in focusing mount.....	BELHT	\$70.00
2" F 2.8 Acura in focusing mount.....	BELJN	55.00
3" F 2.8 Acura in focusing mount.....	BELKZ	60.00
4" F 2.8 Acura in focusing mount.....	BELMX	75.00

B&H LENSES for Filmo 8 mm. Cameras

12½ mm. (½") F 2.5 Anpax in focusing mount.....	BELGS	\$37.00
1½" F 3.5 Telate in focusing mount.....	TELAT	51.00

COLOR FILTERS for Filmo Camera Lenses

See Accessory Catalog, pages 8-10.

COLOR FILTERS for Filmo 8 mm. Camera Lenses

Lens for which filter is mounted	P-2x amber	P-4 amber	S&P red	S&P-4x green	Kodachrome Haze (for only)	Price each
	Code	Code	Code	Code	Code	
12½ mm. F 2.5	TOLMY	KOYIF	KOYBO	KOYCM	KOYAL	\$2.50
12½ mm. F. 3.5	CLOBA	CLOC R	CLODE	CLOGN	KODWA	2.50
1-inch F 2.7	GRYKU	GRYKW	GRYKX	GRYKY	GRYKZ	2.50
Taylor-Hobson 1½-inch F 3.5	CAREL	CACEU	GYATC	GYATE	GYATF	4.50
B&H Telate 1½-inch F 3.5	GYATJ	GYATK	GYATL	GYATM	GYATO	4.50

COLOR FILTERS for Taylor-Hobson Lenses for Filmo 16 mm. Cameras

Lens for Which Filter Is Mounted	P-2x Amber		P-4x Amber		S&P Red	
	Code	Price	Code	Price	Code	Price
15 mm. F 2.5	CACOV	\$4.00	CACEF	\$4.00	GRYKC	\$6.00
1-inch F 2.7	GRYKU	2.50	GRYKW	2.50	GRYKX	2.50
1-inch and 20 mm. F 3.5 (also fits 12½ mm. F 3.5 for Filmo 8)	CLOBA	2.50	CLOC R	2.50	CLODE	2.50
1-inch F 1.5 for Filmo 70	ESCNC	4.50	CACEG	4.50	GRYKH	6.00

COLOR FILTERS for Taylor-Hobson Lenses for Filmo 16 mm. Cameras — Cont.

Lens for Which Filter Is Mounted	P-2x Amber		P-4x Amber		S&P Red	
	Code	Price	Code	Price	Code	Price
1-inch F 1.5 for Filmos 75, 121, and 8 mm.	GRYKM	\$4.50	GRYKO	\$4.50	GRYKP	\$6.00
1-inch F 1.8 adapted for Koda- color—for Filmo 70	CAKOE	5.00	CACEH	5.00	GRYUO	6.00
1-inch F 1.8 adapted for Koda- color—for Filmos 75 and 121	CARAD	4.50	CACET	4.50	GRYUW	6.00
2-inch F 3.5	CADOI	4.50	CACEK	4.50	GYATS	6.00
3-inch F 4 and 4-inch F 4.5	CADOK	5.00	CACEL	5.00	GYATX	6.00
3¾-inch F 3.3	CACNO	5.00	CACEM	5.00	GRYUJ	6.00
6-inch F 5.5	IDFIN	5.00	CACEP	5.00	GRYUE	6.00
6-inch F 4.5	CACRS	5.00	CACEO	5.00	GRYUA	6.00

COLOR FILTERS for Taylor-Hobson Lenses for Filmo 16 mm. Cameras

Lens for Which Filter Is Mounted	S&P 4x Green		Haze (for Kodachrome Only)		S-2x Neutral Density		S-4x Neutral Density	
	Code	Price	Code	Price	Code	Price	Code	Price
15 mm. 2.5	GRYKE	\$6.00	KODXU	\$4.00			GRYKG	\$5.00
1-inch F 2.7	GRYKY	2.50	GRYKZ	2.50	GYATA	\$2.50	GYATB	2.50
1-inch and 20 mm. F 3.5 (also fits 12½ mm. F 3.5 for Filmo 8)	CLOGN	2.50	KODWA	2.50	CLOFH	2.50	CLOJL	2.50
1-inch F 1.5 for Filmo 70	GRYKJ	6.00	KODYO	4.50	GRYKK	5.00	GRYKL	5.00
1-inch F 1.5 for Filmos 75, 121, and 8 mm.	GRYKR	6.00	KODZE	4.50	GRYKS	5.00		
1-inch F 1.8 adapted for Kodacolor—for Filmo 70	GRYUP	6.00	GRYUR	5.00				
1-inch F 1.8 adapted for Kodacolor—for Filmos 75 and 121	GRYUX	6.00	GRYUY	4.50	GRYUZ	4.50	GYLMA	4.50
2-inch F 3.5	GYATT	6.00	KEOBO	4.50				
3-inch F 4 and 4-inch F 4.5	GYATY	6.00	KOECM	5.00	GYATZ	5.00	GYRUA	5.00
3¾-inch F 3.3	GRYUK	6.00	KOEFU	5.00				
6-inch F 5.5	GRYUF	6.00	KOEHN	5.00				
6-inch F 4.5	GRYUB	6.00	KOEJR	5.00	GRYUC	5.00	GRYUD	5.00

B&H DUPLEX FILTERS

	Code	Price
B&H Duplex Filter Holder with P-2x, P-4x, Green, and Red filters, and box, as pictured	CAHOL	\$7.00
B&H Duplex Filter Holder only	GYLMF	2.00
P-2x and P-4x amber filters in one slide mount	CEKAB	2.50
S&P-4x green filter and S&P red filter in one slide mount	CEKCY	2.50
S-2x and S-4x neutral density filters in one slide mount	CEKBR	2.50

ORTHOPLAN GRADUATED COLOR FILTERS

Filter No.	Outside diameter of lenses fitted	Code	Price
3	1½" to 1¾"	CAROG	\$5.25
4	1¼" to 1½"	CAROH	6.25

Filter No. 3 fits 6" F 5.5 Taylor-Hobson, 4" F 4.5 Goerz, and 4" F 4 Dallmeyer.
Filter No. 4 fits 6" F 4.5 Taylor-Hobson and 6" F 4.5 Wollensak lenses.

EXPOSURE METERS and CHARTS

See Accessory Catalog, pages 12 and 13.

	Code	Price
Weston Exposure Meter, Model 650, for Filmos	WESOM	\$22.50
Weston Exposure Meter, Model 650 Universal	WESTN	22.50
Weston Exposure Meter, Model 819 for movie cameras	WESME	22.50
Case for any of above Weston Meters	WESCA	1.75
Weston Exposure Meter, Junior Model 850	WESJU	15.50
Case for Weston Junior Meter	WESKE	1.00
Circular Exposure Chart for Filmo 70 Cameras	MISCH	.25
Circular Exposure Chart for Filmo 75 Cameras	MISCC	.25
Leudi Exposure Meter, with case	LEUDI	2.15

RANGE FINDERS and FOCUSING AIDS

See Accessory Catalog, pages 13 and 14.

	Code	Price
Critical Focuser for Filmo 70-D, including installation at B&H factory on purchaser's camera	FABAJ	\$40.00
Bee Bee Distance Meter	GLUAG	4.20
Goerz Reflex Focuser	LEMGE	42.00
Etching ground glass of above to show field included by Filmo 8 mm. Cameras	GREML	9.00
Leitz Distance Meter with sole leather case	CARTY	18.90
Filmo Portrait Attachment, for use with 1" F 2.7, 1" F 3.5, 20 mm. F 3.5, and 12½ mm. F 3.5 universal focus lenses, 3-foot	IDOYR	2.00
Same, except 4-foot	WUYGD	2.00

OTHER LENS ACCESSORIES

See Accessory Catalog, page 15.

	Code	Price
B&H Lens Cleaning Kit, complete	MISUI	\$1.50
<i>Replacement Items</i>		
B&H Lens Cleaning Fluid, 2-oz. bottle	MISUE	1.00
B&H Special Handkerchief Linen	MISUC	.25
B&H Camel's Hair Brush	MISUH	.25
B&H Lens Cleaning Tissue, 4x4-inch sheets, per book	MISTI	.15
B&H Lens Cleaning Tissue, 5x6-inch sheets, per book	MISTS	.25

Rubber Lens Caps:

<i>Inside Diameter</i>	<i>Type</i>	<i>Taylor-Hobson Lenses Fitted</i>	<i>Code</i>	<i>Price</i>
$\frac{1}{32}$ "	Round	12½ mm. F 2.5	LEKRU	\$0.25
$\frac{9}{16}$ "	Tongued	20 mm F 3.5 1" F 3.5	LECAU	.25
$\frac{11}{16}$ "	Round	1" F 1.8, 2A, for Filmos 75, 121 1" F 2.7 1½" F 3.5	LECAT	.25
$\frac{7}{8}$ "	Tongued	15 mm. F 2.5 Universal 1" F 1.5 for Filmos 75, 121 1" F 1.8, 2A, for Filmo 70 1" F 1.8, 4A, for Filmos 75, 121 2" F 3.5 for Filmo 70	LECAY	.25
1½"	Tongued	1" F 1.5 for Filmo 70	LECAX	.25
1⅛"	Tongued	1" F 1.3 for Filmo 70 1" F 1.8, 4A, for Filmo 70 3" F 4 4" F 4.5	LECAE	.25
1⅝"	Round	15 mm. F 2.5 focusing 6" F 5.5	LECAC	.25
1⅝"	Round	6" F 4.5	LECAB	.25
1¾"	Round	3¾" F 3.3	LECAD	.25

TRIPODS for Filmo Cameras

See Accessory Catalog, pages 16 to 18.

	<i>Code</i>	<i>Price</i>
B&H Filmo Tripod, brown finish	CAPEY	\$27.50
B&H Filmo Tripod, black finish	CAMLU	27.50
Brown leather case for B&H Tripod.....	CAMCE	10.00
Filmo Pocket Tripod.....	CAMIA	.75
B&H Focusing Alignment Gauge, brown finish	CARYO	21.00
B&H Focusing Alignment Gauge, black finish.....	CAMIB	21.00
Da-Lite Unipod No. 1.....	SANGO	6.00
Da-Lite Unipod No. 2.....	SANUI	6.00

LIGHTING EQUIPMENT for Indoor Movies

See Accessory Catalog, pages 19 to 21.

FILMOLITE PHOTOFLOOD REFLECTORS—For use with No. 1 or No. 2 Photoflood Bulbs (bulbs not included)

	<i>Code</i>	<i>Price</i>
Filmolite Photoflood Reflector complete with hand clamp, socket, switch, and 9-foot cord.....	REFLA	\$2.00
Filmolite Tripod Stand with cross arm and two complete reflector units	REFCO	6.00
Filmolite Tripod Stand with cross arm.....	REFTI	2.25

PHOTOFLOOD REFLECTORS—Continued

	<i>Code</i>	<i>Price</i>
Corrugated Reflector, with push button socket, cord, and rubber-covered hand clamp.....	LIGNP	\$1.50

PHOTOFLOOD LAMP BULBS

	<i>Code</i>	<i>Price</i>
No. 1 Photoflood Lamp, standard base	LIGFE	\$0.25
No. 2 Photoflood Lamp, standard base	ROFAX	.50
No. 4 Photoflood Lamp, mogul base	LEPEX	2.00

PHOTO FLARES

	<i>Code</i>	<i>Price Each</i>	<i>Per Doz.</i>
½ minute	MIRAB	\$0.90	\$10.00
1 minute	MIRAC	1.75	20.00
2 minute	MIRAD	3.50	40.00
3 minute	MIRAF	4.75	55.00
4 minute	MIRAG	6.25	75.00
For electrical ignition add, each.....		.25	

MISCELLANEOUS ACCESSORIES for Cameras**AUXILIARY CAMERA EQUIPMENT**

See Accessory Catalog, pages 22 and 23.

	<i>Code</i>	<i>Price</i>
Adapting Filmo 70 Camera to take external magazine, including installation of new, improved offset finder having a greater angle for more convenient use.....	FACAP	\$135.00
Offset Finder separately, including installation.....	OFIND	30.00
200-foot 16 mm. magazine.....	FACAR	75.00
400-foot 16 mm. magazine.....	GARCY	125.00
Adapting Filmo 70 Camera to take hand crank, including crank and frame counter	FACAO	25.00
Hand Crank with frame counter, to replace previous cranks without counter:		
For Filmo 70-D and 70-E.....	CRAKA	3.75
For Filmo 70 with spider turret	CRAHN	4.50
*Electric motor, 110-volt, including fitting	FACAM	85.00
*Electric motor, 12-volt, including fitting	FACAL	85.00
*Electric motor, 110-volt 60 cycle synchronous for sound recording, including fitting to Filmo 70 Camera.....	KNOLE	105.00
Rewinding Knob for rewinding film in the camera's film chamber	KNOBI	25.00
DuMorr Wipe-Off Attachment, including one wipe-off fan.....	DUMOR	42.00
Extra wipe-off fans of other shapes, each.....		3.50
Mask Slot device, including installation.....	FILUA	85.00
Set of 7 masks. Includes circle, oval, upper half, lower half, vertical half, and two diagonal masks.....	FILYM	70.00
Single Frame Exposure device, including installation	FILZY	45.00
Veeder Footage Counter, installed.....	FIMAG	75.00

*Hand crank adaptation must precede or accompany motor fitting.

MISCELLANEOUS CAMERA ACCESSORIES

Catalog

Page		Code	Price
23	Prismatic Eyepiece for Filmo 70.....	CARSI	\$5.00
24	Remote Control, with 10 feet of tubing.....	CARWA	4.50
24	10-foot length of tubing, with couplings, for Remote Control.....	CARWB	1.50
24	Auxiliary Finder Unit for Filmo 70.....	LEDUO	3.50
24	Variable Viewfinder for Filmo 70, complete with camera door and viewfinder eyepiece and objective lenses, including fitting to camera at B&H factory.....	MISPF	45.00
	Credit for return of regular door with viewfinder eyepiece and objective when MISPF is purchased.....		15.00
25	Handle and Wrist Strap for Filmo 70.....	CAPOH	3.50
25	Non-Rotating Winding Key for Filmo 70.....	CARDW	5.00
25	Filmo Scene Record Book, with 50 loose-leaf pages.....	CAVIO	1.25
25	Extra 50 pages for Filmo Scene Record Book.....	CARES	.35
25	Camera Aperture Brush.....	CAFAB	.25
25	Filmo Camera Oil.....	CAOIB	.25

CASES FOR FILMO CAMERAS

26	Mayfair Case, Size B, Sesamee Lock, for Filmo 70.....	FILCU	\$24.50
26	Mayfair Case, Size B, Sesamee Lock, for Filmo 70-E.....	FYMAC	20.00
26	Mayfair Case, Size C, Sesamee Lock, for Filmo 70.....	FILCW	28.50
26	Case for Filmo 141.....	YONKL	12.50
26	Case for Filmo 121.....	ONCOW	7.50
27	Sheath Case, black, for Filmo Double 8.....	TEFDO	3.50
27	London Mayfair Sheath Case, for Filmo Double 8.....	TEMAY	5.00
27	Compartment Case for Filmo Double 8.....	TEFCA	8.50
27	Combination Case for Filmo Double 8.....	TECOM	10.00
27	Grosvenor Case for Filmo Double 8.....	GROVR	12.50
28	Candid Case for Filmo Double 8.....	TEFEU	6.50

CAMERA 16 mm. FILM SPOOLS

28	100' Spool, B&H make.....	PROFT	\$0.85
28	100' Spool, not B&H make.....	PROFS	.75
28	50' Spool, not B&H make.....	PROSA	.65

FILM for Filmo 16mm. Cameras

EASTMAN 16 mm. FILM

	100-Foot Roll		50-Foot Roll		50-Foot Magazine For Filmo 121		50-Foot Magazine For Filmo 141	
	Code	Price	Code	Price	Code	Price	Code	Price
Panchromatic Reversal.....	FIDEP	\$6.00	FIDBP	\$3.25	MIFKO	\$3.50	YEKMA	\$3.50
Supersensitive Panchromatic Reversal.....	FIDUA	7.50	FIDUB	4.00	MIFSU	4.25	YEKBR	4.25
Kodachrome Reversal, Regular.....	FEROM	9.00	FERFY	4.75	MIFRE	5.00	YEKKO	5.00
Kodachrome Reversal, "A," for artificial light.....	FERGL	9.00	FERXA	4.75	FERAP	5.00	YEKDE	5.00
Super-X Negative.....	MEAST	3.50						

FILM for Filmo 16 mm. Cameras—Continued

AGFA 16 mm. FILM

	100-Foot Roll		50-Foot Roll	
	Code	Price	Code	Price
Plenachrome Reversible.....	PALAJ	\$4.50	PALCU	\$2.75
Panchromatic Reversible.....	PARBU	6.00	PARCA	3.25
Superpan Reversible.....	PEFAC	7.50	PEMCO	4.00
Panchromatic Negative.....	PLABU	3.50		

Note: Prices for all Eastman and Agfa film listed above (excepting Eastman Super-X Negative and Agfa Panchromatic Negative) include processing and postpaid return within the country where processed.

EASTMAN 16 mm. FILM for Special Purposes

	100-Foot Roll		200-Foot Roll		200-Foot Roll		400-Foot Roll	
	Daylight Loading	Code	Daylight Loading	Code	Darkroom Loading	Code	Darkroom Loading	Code
Sound Recording Reversal Panchromatic.....	PANCO	\$6.00	PANCR	\$12.00	PANKL	\$12.00	PANKP	\$24.00
*Sound Recording Panchromatic Negative Non-Reversal.....	PENEG	3.50	PENET	7.00	PENLO	7.00	PENLY	14.00
Kodachrome Reversal, Regular.....	FEROM	9.00	PEKOD	18.00	PEKDA	18.00	PEKDL	36.00
Kodachrome Reversal, Type A for artificial light.....	FERGL	9.00	PERAM	18.00	PEYLO	18.00	PEYLY	36.00

*Prices for negative do not include developing. Reversal film prices include processing.

FILM for Filmo 8 mm. Cameras

For Filmo Double 8

	Code	Price
Eastman Panchromatic, 25-foot spool of double-width 8 mm. film.....	TOLOA	\$2.25
Eastman Kodachrome (full color), 25-foot spool of double width 8 mm. film, for daylight.....	KODME	3.75
Eastman Kodachrome, Type A, for artificial light, 25-foot spool of double-width film.....	KOUBL	3.75

For Filmo Straight 8

Agfa Panchromatic, 30-foot spool of single-width 8 mm. film.....	TOLFI	\$1.45
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Note: The above 8 mm. film prices include processing and postpaid return within the country where processed.

EDITING, TITLING, and FILM STORAGE Equipment

See Accessory Catalog, pages 30 to 45.

B&H ADD-A-UNIT 16 mm. FILM EDITING EQUIPMENT

Catalog Page		Code	Price
31, 32	B&H Film Splicer, Model 136, including dry scraper and bottle of cement.....	TISCA	\$12.50
32	Extra Scraper Blade for Splicer Model 136.....	TISTO	.10
32, 37	B&H Safety Film Cement in screw-cap square bottle for Splicer Model 136.....	TISFE	.25
32, 33	B&H Rewinder and Splicer, 400-foot capacity.....	TOAMO	25.00
32, 33	B&H Rewinder and Splicer, 1600-foot capacity.....	TAOTY	28.50
32, 33	Pair of Rewinders with bases and rods, to convert Splicer Model 136 (or Model 131) to Rewinder and Splicer, 400-foot capacity.....	THIOY	12.50
32, 33	Same, 1600-foot capacity.....	TOTEB	16.00
32, 33	Pair of base extensions to convert Rewinders from 400-foot to 1600-foot capacity.....	TIBOY	6.50*
	*Credit for return of 400-foot base extensions to apply against 1600-foot capacity units Code TIBOY.....		2.00
33	B&H Film Editor, 400-foot capacity.....	TOAEW	43.00
33	B&H Film Editor, 1600-foot capacity.....	TOALU	46.50
33	B&H Direct Viewer alone, ready to attach to B&H Splicer Model 136.....	TOTUY	18.00
33	B&H Direct Viewer alone, same as above, but with legs to fit the B&H Splicer Model 131.....	THOLX	18.00
33	Lamp (replacement), 110-volt, for Direct Viewer.....	FILTA	.50
33	Lamp (replacement), 220-volt, for Direct Viewer.....	VIDER	.75
33	Light Shield for previous Editors not so equipped (may be attached without tools).....	LOTSE	.45
34	B&H Splicer, Model 131, with hand scraper.....	TRLDS	7.50
34	Hand Scraper Blade (replacement) for above splicer.....	FILBY	.25

INEXPENSIVE 16 mm. FILM EDITING EQUIPMENT

34	B&H Splicer, Model 72-L.....	TESEL	\$4.50
34	Hand Scraper Blade (replacement) for above splicer.....	FILBY	.25
34	B&H Rewinder and Splicer, Model 72-M.....	TESOM	9.25
34	Extra Geared Rewinder, to convert Model 72-M for two-way rewinding.....	MISPE	4.00

B&H 8 mm. FILM EDITING EQUIPMENT

35	B&H 8mm. Rewinder and Splicer.....	TEDED	\$20.00
35, 36	B&H 8mm. Film Editor complete.....	TEDTR	33.00

B&H 8 mm. FILM EDITING EQUIPMENT—Continued

Catalog Page		Code	Price
35, 36	B&H 8mm. Film Viewer only. <i>Cannot be used alone; supplied only for converting Rewinder and Splicer to complete Film Editor</i>	TEVEU	\$15.00
36	Lamp (replacement) for Film Viewer.....	FILUX	.25
36	Line Current Resistor for 8mm. Viewer—permits using on 210- to 240-volt current.....	TOVLU	3.50
36	B&H 8mm. Film Viewer with elevator bracket and rewinder elevator block, for use with B&H Rewinders and Splicers Models 136 and 72.....	TEBKT	19.50

OTHER EDITING SUPPLIES

36	B&H Dry Scraper for splicers other than Model 136.....	SAFIK	\$2.75
36	Replacement Blade for above B&H Dry Scraper.....	SAFIL	.10
37	B&H Film Cement, square, screw-cap bottle.....	TISFE	.25
37	B&H Film Cement, 1-ounce round bottle.....	MISAF	.25
37	B&H Picture Magnifier.....	MISPL	3.50

TITLE-MAKING EQUIPMENT

37	Filmo Title Board, without letters.....	MISTB	\$7.00
37	Standard set of letters, including 146—1½" and 54—¾" letters.....	MISLF	6.75
37	Celluloid letters, ½", ¾", or 1", each.....	MISLE	.04
37	Celluloid letters, 1½", each.....	MISRA	.06
38	B&H Title Writer for Filmo 70 Cameras.....	MISIO	36.00
	Replacement Items for Above		
38	Bottle of White Ink.....	MISIK	.30
38	Black Title Cards, package of 12.....	MISCA	.25
38	White Title Cards, package of 12.....	MISCE	.20
38	Silvered Lamp for Title Writer, 110-Volt, 100-Watt.....	MISEB	4.00
38	Lamp for previous model Title Writer, 110-Volt, 165-Watt.....	MISLM	3.00
38	Title Lettering Guide Card.....	MISCF	.10

39	B&H 8mm. Titler.....	TITLA	25.00
	<i>For 220-volt current, order wired in series</i>		

	Replacement Items for Above		
39	Black Title Cards for 8mm. Titler, package of 12.....	TICBR	.25
39	White Title Cards for 8mm. Titler, package of 12.....	TICCO	.25
39	Celluloid Lettering Mask.....	TICDM	.50
39	White Ink.....	TICET	.30
39	Lamp, 75-watt, for 8mm. Titler.....	TICFY	.30
39	Lamp, 100-watt, for 8mm. Titler.....	TICGU	.50

Title-Making Equipment—Continued

Catalog Page		Code	Price
40	B&H Block Letters, White, set.....	MISCX	\$ 7.50
40	B&H Block Letters, Red, set.....	MISAN	13.50
40	B&H Block Letters, Green, set.....	MISAO	13.50
40	B&H Block Letters, Blue, set.....	MISAP	13.50

STINEMAN DEVELOPING SYSTEM

40	Stineman Developing System No. 4, including 3 nesting tanks and one 100' developing reel.....	FIDWA	\$50.00
40	Stineman Developing System No. 5, including 3 nesting tanks and two 100' developing reels.....	FIDWC	82.00
40	Stineman Collapsible Drying Rack, 3'x3'; capacity 200' of 16mm. film.....	FIDWK	10.00
40	Stineman Portable Printer.....	FIDWP	90.00

TITLE-CRAFT TITLES

See Accessory Catalog, pages 40 and 41.

TYPE OF TITLE	On "A"		On "B"		Extra words, each	
	16 mm.	8 mm.	16 mm.	8 mm.	16 mm.	8 mm.
Hand-lettered—10 words or less...	\$1.25	\$1.25	\$0.95	\$0.95	\$0.10	\$0.10
Senior—hand-set, 10 words or less.....	.75	.65	.45	.40	.04	.04
Junior—machine-printed, 8 words or less.....	.35	.30	.25	.20	.03	.02½
Extra footage on any title, per foot.....					16 mm. \$0.10	8 mm. \$0.10
Extra charge for using customer's photograph for background. (Extra charge on first title only. Subsequent titles on same background at Class "A" background rates.).....					1.00	1.00
Extra charge for fade-in, fade-out, or fading title from photograph, leaving photo on screen for several seconds.....					.50	.50
Wipe-off or lap-dissolve between two titles.....					.50	.50
Tint-Tones—two-color titles for color films, in your choice of— (1) green with gold overtones and gold letters, (2) blue with purple overtones and pink letters, and (3) brown with gold overtones and gold letters, extra per title.....					.50	.50

Titles for sound film, with the sound track printed black, are available at no additional cost except for the extra footage required by the sound operating speed.

Titles for color film may be had on "purple haze" film at no increase in price.

Negative titles are available at double the prices of regular positive titles.

Titles in languages other than English, 50% extra.

B&H 16 mm REELS and HUMIDOR CANS

See Accessory Catalog, pages 42 and 43.

		—REEL—		—HUMIDOR CAN—	
Capacity	Material	Code	Price	Code	Price
200-foot 16mm.	Steel	PRABC	\$0.60	200-foot can not available	
400-foot 16mm.	Aluminum	PRORL	.60	PROAE	\$0.60
800-foot 16mm.	Steel	PLAFA	2.25	PEFAB	1.80
1200-foot 16mm.	Steel	PROAY	3.60	PEMCE	2.00
1600-foot 16mm.	Steel	PROAZ	4.00	PLABE	2.70

B&H 8 mm. REEL and CAN

Catalog Page		Code	Price
44	B&H 200-foot 8 mm. reel.....	TABAB	\$0.40
44	B&H 200-foot humidor can.....	TABAG	.40

FILM STORAGE AND CARRYING CASES

44	For sixteen 400-foot reels in cans.....	MISUB	\$12.25
44	For eight 400-foot reels in cans.....	MISOU	10.50
44	For twenty-four 400-foot reels in cans.....	MISCO	14.00
44	For eight 1200-foot reels in cans.....	PRACA	16.50
44	For eight 1600-foot reels in cans.....	PROBO	18.00

FILM DEFECT INDICATOR

44	Loewer Film Defect Indicator.....	LOEWR	\$40.00
44	Same, mounted on special 1600-foot rewinder.....	LOIND	55.00

VAPORATE FILM TREATMENT

See Accessory Catalog, page 45.

Prices, f. o. b. Chicago or *New York. (Quantity prices upon request)

Reversal or Positive Print	Price
8mm., per reel up to 200 feet.....	\$1.25
16mm., per reel up to 400 feet.....	1.50
16mm., per reel up to 800 feet.....	2.80
16mm., per reel up to 1200 feet.....	4.00
16mm., per reel up to 1600 feet.....	5.00
35mm., per reel up to 1000 feet.....	2.00
Film Slides, each.....	.20
Miniature camera negatives, each.....	.20

*Films to be Vaporated in New York should be sent to Bell & Howell Company, c/o Vaporate Company, 130 W. 46th St., New York City, and a copy of the order mailed to Bell & Howell Company, 30 Rockefeller Plaza, New York City.

Vaporate Film Treatment—Continued

16 or 35 mm. Negative (Minimum Charge, \$3.00)

	Price
Less than 500 feet, per foot.....	3c
500 to 1000 feet, per foot.....	2¾c
1000 to 1500 feet, per foot.....	2½c
1500 to 2000 feet, per foot.....	2¼c
More than 2000 feet, per foot.....	2c

FILM CLEANING

	Price
8mm., per reel up to 200 feet.....	\$0.50
16mm., per reel up to 400 feet.....	.50

PROJECTION SCREENS

DA-LITE CHALLENGER SCREENS

See Accessory Catalog, page 47.

— Screen —		— Zipper Case —	
Size	Code Price	Code Price	
30x40 in.....	SABEL \$15.00	SLECC \$2.25	
36x48 in.....	SABEM 20.00	SLECH 2.65	
39x52 in.....	SABEP 25.00	SLECH 2.85	
45x60 in.....	SLECB 35.00	SLECK 3.50	
52x72 in.....	SADTE 40.00	SLECL 3.85	
Square Sizes			
40x40 in.....	SLECC 20.00	SLECM 2.65	
48x48 in.....	SLECE 25.00	SLECO 2.85	
*52x52 in.....	SLUCR 30.00	SLECP 2.95	
*60x60 in.....	SLECF 43.00	SLECR 3.85	

*These sizes not adjustable in height.

DA-LITE DE LUXE CHALLENGER SCREENS

See Accessory Catalog, page 47.

— Screen —		— Box Case —	
Size	Code Price	Code Price	
63x84 in.....	SAPEX \$65.00	SLECT \$17.00	
70x94 in.....	SABAY 80.00	SLECU 20.00	
72x72 in.....	SLECS 60.00	SLECW 14.00	

DA-LITE MODEL A SCREENS

See Accessory Catalog, pages 47 and 48.

Size	Code Price
30x40 in.....	SABEF \$27.50
36x48 in.....	SABEG 30.00
39x52 in.....	SABEO 35.00
Tripod Stand for Model A Screen.....	DATEJ 5.00

DA-LITE MODEL B SCREENS

See Accessory Catalog, page 48.

Rectangular Sizes

Size	Code	Price
22x30 in.....	SABFO	\$8.00
30x40 in.....	SABEH	10.00
36x48 in.....	SABEI	12.50
39x52 in.....	SABER	15.00
45x60 in.....	SABEJ	22.50
52x72 in.....	SABEK	30.00
63x84 in.....	SAREB	45.00

Square Sizes

Size	Code	Price
40x40 in.....	SLAMO	\$11.50
48x48 in.....	SLATA	15.00
52x52 in.....	SLAOA	18.00
60x60 in.....	SLAWE	28.00
72x72 in.....	SLALU	38.00

DA-LITE MODEL C SCREENS

See Accessory Catalog, page 48.

Rectangular Sizes

Size	Without Case		With Case	
	Code	Price	Code	Price
6x 8 ft.....	SABAZ	\$45.00	SAROY	\$ 53.00
7x 9 ft.....	SAROX	52.00	SAROA	60.00
8x10 ft.....	SABCI	60.00	SATOX	70.00
9x12 ft.....	SABCO	90.00	SAVOW	110.00

Square Sizes

Size	Without Case		With Case	
	Code	Price	Code	Price
8x 8 ft.....	SLACZ	\$ 54.00	SUNCA	\$ 62.00
9x 9 ft.....	SLAZR	63.00	SUNDL	72.00
10x10 ft.....	SLAEL	72.00	SUNEX	82.00
12x12 ft.....	SLAYL	105.00	SUNFN	125.00

Note: If Model C screens are wanted with perforated sound screen fabric, add 5c per square foot to the above prices.

TRIPODS

	Code	Price
Pair of Super Tripods for Model B or C Screens, sizes up to 8x10 ft.	SABEY	\$17.00
Pair of De Luxe Super Tripods for Model C Screen, size 9x12 ft.	TRISU	50.00

DA-LITE MODEL D SCREENS

See Accessory Catalog, pages 48 and 49.

Size	Code	Price
22x30 in.....	SABIA	\$15.00
30x40 in.....	SABIB	16.50

Da-Lite Model D Screens—Continued

Size	Code	Price
36x48 in.....	SABIC	\$20.00
39x52 in.....	SABID	25.00
Square Sizes		
40x40 in.....	SUNNE	\$22.50
48x48 in.....	SUNTO	25.00
52x52 in.....	SUNUK	30.00
De Luxe Model D		
45x60 in.....	SUYLA	\$35.00
52x72 in.....	SUYEM	45.00
6 x 8 ft.....	SUYBO	70.00

DA-LITE BEADED SCREEN FABRIC

See Accessory Catalog, page 49.

Size	Code	Price
22x30 in.....	SUNYA	\$3.86
30x40 in.....	SUNYB	5.06
40x40 in.....	SUNYC	6.62
36x48 in.....	SUNYE	7.94
48x48 in.....	SUNYF	8.80
39x52 in.....	SUNYG	8.96
52x52 in.....	SUNYH	10.34
45x60 in.....	SUNYJ	9.90
60x60 in.....	SUNYK	14.80
52x72 in.....	SUNYL	13.82
72x72 in.....	SUNYM	21.70
63x84 in.....	SUNYO	24.66
70x94 in.....	SUNYP	27.62
72x96 in.....	SUNYR	28.62
8 x 8 ft.....	SUNYS	39.46
7 x 9 ft.....	SUNYT	41.94
9 x 9 ft.....	SUNYU	56.82
8x10 ft.....	SUNYW	46.88
10x10 ft.....	SUNYX	62.16
9x12 ft.....	SUNYY	69.58
12x12 ft.....	SUNYZ	86.34

The above prices include installation in any Da-Lite screen mounting if returned prepaid to Chicago.

DA-LITE JUNIOR SCREENS

See Accessory Catalog, page 49.

Size	Code	Price
13x18 in.....	SABAE	\$2.50
18x24 in.....	SABAF	3.50

Da-Lite Junior Screens—Continued

Size	Code	Price
22x30 in.....	SABAG	\$4.50
30x40 in.....	SECLA	6.00

DA-LITE MASTER SCREENS

See Accessory Catalog, page 50.

Size	Code	Price
6 x 8 ft.....	SABEA	\$150.00
8x10 ft.....	SABEB	170.00
9x12 ft.....	SABEC	198.00
May be had with perforated sound screen fabric at an additional 5c per square foot.		

DA-LITE ELECTROL SCREENS

See Accessory Catalog, page 50.

Rectangular Sizes

Size	Code	Price
6 x 8 ft.....	SLOMA	\$160.00
8 x10 ft.....	SLOMB	180.00
9 x12 ft.....	SLOMC	198.00
10½x14 ft.....	SLOMD	225.00
12 x16 ft.....	SLOMF	265.00
13½x18 ft.....	SLOMG	310.00
15 x20 ft.....	SLOMH	350.00

Square Sizes

Size	Code	Price
8 x 8 ft.....	SLOMJ	\$165.00
10 x10 ft.....	SLOMK	187.00
12 x12 ft.....	SLOML	210.00
14 x14 ft.....	SLOMM	242.00
16 x16 ft.....	SLOMO	288.00
18 x18 ft.....	SLOMP	339.00
20 x20 ft.....	SLOMR	385.00

M. P. E. "COMPACT" COLLAPSIBLE SCREEN

See Accessory Catalog, page 50.

Size	Code	Price
5x7 ft.....	SKRNO	\$75.00
7x9 ft.....	SKREN	90.00

REAR PROJECTION SCREENS—Dilophane Da-Tex

See Accessory Catalog, page 50.

Size	Code	Price
15x20 in.....	DATEA	\$15.00
22x30 in.....	DATEB	18.00
30x40 in.....	DATEC	22.50

For omission of tripod, deduct \$3.00.

PROJECTOR ACCESSORIES

PROJECTION LENSES

See Accessory Catalog, pages 51 and 52.

Lenses for Filmo 16 mm. Projectors

Focal Length	Working Aperture	Name	Code	Price
15 mm.	F 2.14	B&H	PANWA	\$16.50
3/4-inch	F 3.0	B&H	PLACB	9.00
1-inch	F 2.46	B&H	PLAMA	8.50
1 1/2-inch	F 1.8	B&H	PLAKS	8.50
2-inch	F 2	Great Lite	PLAJG	12.00
2-inch	F 2.1	Extra-Lite	PLATA	14.00
**2-inch	F 1.6	B&H Incre-Lite	PALAE	15.00
2 1/2-inch	F 1.9	Extra-Lite	PLATB	15.00
3-inch	F 3.3	B&H	PLAJA	8.50
3-inch	F 2.9	Extra-Lite	PLATC	15.00
3-inch	F 2.3	B&H Incre-Lite	PYABL	16.50
3 1/2-inch	F 3.5	B&H	PLAPO	8.50
3 1/2-inch	F 2.7	B&H Incre-Lite	PYACO	16.50
4-inch	F 4.25	B&H	PLAFU	8.50
4-inch	F 2.8	B&H Incre-Lite	PYADU	16.50

**For those Filmo 16 mm. Projector models which have the large (1 5/8-inch inside diameter) lens carrier, including, among others, models J, 129-B, -C, and -D 130, and the Filmosounds. Cannot be used in models having the smaller (1-inch inside diameter) lens carrier.

Lenses for Filmo 8 mm. Projectors

			Code	Price
3/4-inch	F 1.8	B&H	TOLPY	\$11.50
*1-inch	F 1.6	B&H	TATAN	8.50
1 1/2-inch	F 2	B&H	TATSO	11.50

*Standard equipment with Filmo 8 mm. Projector

LENS ADAPTER

When ordering an extra 16 mm. projection lens, specify the inside diameter of the lens carrier on the projector in which the lens is to be used. If the projector has the large lens carrier, a lens adapter will be supplied with the lens at no extra cost. Separately—Lens Adapter, Code CARDI, \$1.50.

OTHER PROJECTOR ACCESSORIES

Catalog

Page		Code	Price
52	Projector Aperture Brush.....	PROAM	\$0.15
53	B&H Film Cleaner, complete with tapes and Filmoleen:		
	For Filmo 57, R, or S Projector.....	MABAB	10.00
	For Filmo J, JS, or JJ Projector.....	MABAG	10.00
	For Filmo 129 Projector.....	CLENR	10.00
	For Filmo 8mm. Projector.....	CLERO	10.00
	For Filmosound 138.....	CLETA	10.00
	For Filmosound 120.....	CLESMT	10.00

Other Projector Accessories—Continued

Replacement Items for B&H Film Cleaner		Code	Price
Filmoleen, 6-oz. can.....		MABAC	\$ 0.30
Wick Tape, 6-ft. roll.....		MABAD	.10
Wick Tape, Box of six 6-ft. rolls.....		MABAE	.60
54	B&H Magnilite Condenser.....	CONDE	2.50
54	Da-Lite Projector Stand No. 1, for silent projector except Filmos 129 and 130.....	SANFA	18.00
54	Da-Lite Projector Stand No. 2, for Filmo 129 and 130 Projectors and for Filmosounds.....	SAGMY	18.00
54	B&H Rubber Focusing Ring.....	RINGO	.25

PROJECTOR LAMPS

Projector Lamp		With Large Ring		With Small Ring	
Watts	Volts	Code	Price	Code	Price
165	32			PROBC	\$3.80
200	50			PROKD	3.00
250	20			PROKA	4.50
250	50			PROKF	3.75
300	105	GARMO	\$4.00	GAREF	4.00
300	110	GASTE	4.00	PROKI	4.00
300	115	GIROA	4.00	GEBAF	4.00
300	120	GLADO	4.00	GLABO	4.00
300	125	GLEAU	4.00*	GLAFO	4.00*
375	75			FIOEH	5.00
400	32	ROFAE	5.75	ROFDY	5.75
400	100	GLIKO	4.90	PROKE	4.90
400	105	GLORE	4.90	GLIMO	4.90
400	110	GOSU	4.90	GLUAF	4.90
400	115	GOLPU	4.90	GOLIO	4.90
400	120	GOPEA	4.90	GOLTO	4.90
400	125	GRANU	4.90*	GOWPE	4.90*
500	100	GRAPA	5.00	PROKO	5.00
500	105	GRARO	5.00	SABIF	5.00
500	110	GRASA	5.00	SABLO	5.00
500	115	GREXA	5.00	SAFIU	5.00
500	120	GRIPO	5.00	FIOLX	5.00
500	125	KEMHU	5.00*	GROPA	5.00*
750	100	KIOKW	6.25		
750	105	KODOA	6.25		
750	110	GABAP	6.25		
750	115	GARCU	6.25		
750	120	GAREA	6.25		
750	125	KEJOT	6.25		
1000	100	CLERA	8.75		
1200	100	TWELH	12.00		

*Available on special order. Three weeks required for manufacture.

<i>Catalog Page</i>		<i>Code</i>	<i>Price</i>
55	Metal Caps for Projection Lamps: For lamps to 500-watt, inclusive.....	FILZU	\$0.30
	For 750-, 1000-, and 1200-watt lamps.....	FIMAY	.50
55	Pilot Light Bulb for Filmo JJ, 129, 130, and Filmosound Projectors	FILUX	.25
56	Auxiliary Tilt for Filmo J Projectors.....	PROBI	3.50

PROJECTOR BELTS

See Accessory Catalog, page 56.

For 129 Projector

Rewind Belt	PEBRA	35c
Feed Belt	PEBSB	35c
Take-up Belt	PEBTC	50c

For S and R Projectors

Rewind Belt	PEBUD	25c
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For S, R, and All Previous 400-foot Capacity Projectors

Feed (or Take-up) Belt.....	PROBE	25c
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OIL

Filmo Projector Oil, per bottle.....	PROIB	25c
Same, with one-drop oil can.....	PROCO	50c

FIXED RHEOSTATS

See Accessory Catalog, page 57.

220 to 110 volt, for 400-watt lamp.....	PROJE	\$17.50
240 to 110 volt, for 400-watt lamp.....	PROJC	17.50
220 to 110 volt, for 500-watt lamp.....	PRAFY	19.00
240 to 110 volt, for 500-watt lamp.....	PRAGM	19.00
220 to 110 volt, for 750-watt lamp.....	PRAHI	24.00
240 to 110 volt, for 750-watt lamp.....	PRAJU	24.00
220 to 110 volt, for 1000-watt lamp.....	PRAKN	35.00
240 to 110 volt, for 1000-watt lamp.....	PRALZ	35.00

LINE CURRENT RESISTORS

See Accessory Catalog, page 57.

No. 5595. Gives 7-volt drop with 400-watt lamp; 9-volt drop with 500-watt lamp.....	PROCM	\$2.50
No. 8084. Gives 6.5-volt drop with 750-watt lamp.....	PRATO	3.00
No. 9702. Gives 4.6-volt drop with 1000-watt lamp.....	PRAEM	3.50

PORTABLE GENERATORS

See Accessory Catalog, page 58.

	<i>Code</i>	<i>Price</i>
1000-Watt 110-Volt 60-Cycle A.C. Generator.....	HOMEL	\$285.00
650-Watt 110-Volt D.C. Generator.....	HOMRO	190.00

SEMI-PORTABLE GENERATORS

See Accessory Catalog, page 58.

1000-watt, 110-volt, 60-cycle A.C. Generator Unit.....	HOMGR	\$260.00
1500-watt, 110-volt, 60-cycle A.C. Generator Unit.....	HOMAT	300.00
1000-watt, 110-volt, D.C. Generator Unit.....	HOMUN	225.00
1500-watt, 110-volt, D.C. Generator Unit.....	HOMNI	260.00

D. C. AUTOMOBILE GENERATORS

See Accessory Catalog, page 59.

600-Watt D.C. Automobile Generator, with voltmeter, bracket, and tire belt.....	MISAG	\$125.00
1000-Watt D.C. Automobile Generator, with voltmeter, bracket, and tire belt.....	MISAT	175.00

PROJECTOR CONVERSIONS

CONVERTING 57 G, GG, and M PROJECTORS

For 300- or 400-Watt Line Voltage Lamp

	<i>Price</i>
Metal lamphouse top.....	\$ 6.00

For 500-Watt Line Voltage Lamp

Aero-dual cooling system with finned lamphouse.....	36.00
Metal lamphouse top.....	3.00

Installation of separate lamp switch is included with above two operations.

For 500-Watt 100-Volt Lamp

Aero-dual cooling system with finned lamphouse.....	36.00
Variable resistance and voltmeter.....	35.00

Installation of separate lamp switch is included with above two operations.

For 750-Watt Line Voltage Lamp

Aero-dual cooling system with finned lamphouse.....	36.00
Conversion, including metal lamphouse top and separate lamp switch.....	9.00

PROJECTOR CONVERSIONS—Continued

For 750-Watt 100-Volt Lamp

	Price
Aero-dual cooling system with finned lamphouse.....	\$36.00
Variable resistance and voltmeter.....	41.00
Installation of separate lamp switch is included with above two operations.	

CONVERTING R PROJECTORS

For 750-watt 100-volt lamp, with variable resistance and voltmeter.....	\$41.00
For 750-watt line voltage lamp, including changing of lamp switch.....	16.50
Separate lamp switch, if machine is not previously so equipped, is included with above two operations.	

CONVERTING J PROJECTORS

For 500-Watt 100-Volt Lamp

Aero-dual cooling system.....	\$24.00
Resistance and voltmeter change—no extra charge if resistance unit is not broken; otherwise add.....	15.00

For 750-Watt 100-Volt Lamp

Aero-Adual cooling system, if not already installed.....	24.00
750-watt change-over with new variable resistance unit and new terminal box, etc.	21.00

CONVERTING FILMOSOUNDS

Converting 500-watt Filmosound to 750-watt.....	\$33.00
Installing two-speed governor on single-speed Filmosound.....	25.00

LAMPS

Prices quoted above do not include lamps. If a line voltage lamp is to be used, ascertain the prevailing voltage of the line current and order the lamp accordingly.

See lamp listing on page 19.

DOUBLE SHUTTLE TOOTH

Converting single shuttle tooth Filmo silent projector to double shuttle tooth.....	\$15.00
Same for Filmosound.....	18.00

MANUAL FRAMER

Installing Manual Framer.....	18.00
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POWER REWIND

Installing Power Rewind, belt-driven.....	30.00
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BOOKS

See Accessory Catalog, pages 59 and 60.

	Code	Price
Amateur Movie Making, by Herbert C. McKay, A.R.P.S.....	MISFD	\$3.00
Cine Titling and Editing, by Herbert C. McKay, A.R.P.S.....	MISBE	1.00
Camera Secrets of Hollywood, by Robert C. Bruce and Pat Dowling, paper covered.....	MISES	1.00
Same, leather covered.....	MISET	1.50
Cinematographer's Book of Tables.....	MISDA	1.00
Cinematography and Talkies, by James R. Cameron and J. A. Dubray.....	BOKAB	4.00
Talking Pictures, by Bernard Brown, B. Sc.....	MISEU	3.00

BOOKS By JAMES R. CAMERON

Sound Motion Pictures—Recording and Reproducing.....	CAMRO	6.00
Talking Movies.....	MISCF	1.50
Amteur Movie Craft (paper cover).....	MISCD	1.00
Amateur Movie Craft (cloth cover).....	MISCE	1.50
Motion Picture Projection.....	MISGB	6.00
Motion Pictures with Sound.....	MISCC	5.00

FOR THE ADVANCED AMATEUR

Motion Picture Photography, by Carl L. Gregory, F.R.P.S.....	MISCI	6.00
Motion Picture Projection, by T. O. O'Connor Sloane, Ph.D. LL.D.....	MISGA	5.00
Screen Acting, by Inez and Helen Klumph.....	MISDN	3.00
Photoplay Writing, by William Lord Wright.....	MISER	3.00
Photography for the Amateur, by George W. French.....	MISFE	3.50
Motion Picture Directing, by Peter Milne.....	MISIV	3.00
Motion Picture Photography for the Amateur, by Herbert C. McKay.....	MISUN	2.50